

# BACONIANA.

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*This Magazine is open for the expression of all shades of opinion on the subjects discussed therein, although such opinions may not be in accord with those held by the Council of the Society or the Editors of the Journal.*

## "WHEN I WAS ALIVE."

**M**R. HARMAN, C.B., in *The 19th Century Magazine*, of April, 1918, said :—

"When authorship has been concealed—as Baconians contend—the only method of discovery lies in the examination of the internal evidence and in inferential argument therefrom."

Francis Bacon half-concealed many indications of his extensive authorship in books not openly claimed as his, and mostly title-paged as the writings of other persons.

After his death the secret literary fraternity of the Rosicrosse, of which he was the founder and leader, scattered in books they published, information about their former leader. This was done in such a way as to enable any diligent student to collect the information, place it in order, and thus pierce the veil. In the "Opuscula" Bacon claimed to have made use of a method of communicating knowledge which should select, and, as it were, adopt a fit and worthy reader for itself. In fact Bacon and his fraternity set a number of exercises in the art of reasoning by induction. The sentence "When I was alive" evidently constituted an arresting statement intended to put enquirers on the track of discovery. It appears in a letter in "Matthews' Collection," 1660. The words could only have been used in a very strictly private letter from one close intimate to another; Bacon to Tobie Matthew for example. When in 1702 Stephens printed a book

## “When I Was Alive.”

of Bacon's letters he commented in his preface on “Familiar and Feigned letters compelled to live and die in obscurity.” Many of the mutilated letters in “Matthews' Collection” answer to that description. The obscurity is there waiting for a diligent student to extract the true elucidation. For another instance, the letter on page III is most probably the one conveying to Bacon his wife's refusal with scorn of an offer made by him, that she should accompany him into retirement abroad. This refusal, if made early in 1625, probably decided him to set his wife free by leading her and others to believe that he had actually died. The letter from Meautys to Lord St. Alban of October, 1631, is superabundant proof that St. Alban (Bacon) was still alive in 1631, although his wife and everybody, except those in his strictest confidence believed him to have died on 9th April, 1626. It shows that he was at that date living incognito in Holland under the shelter offered to him by “his affectionate friend,” Elizabeth, ex-Queen of Bohemia.

In October, 1631, the ex-Queen's husband was away at the wars taking service under Gustavus Adolphus. She had the company of some English ladies of title, and was supported by funds supplied by the English Government. A concluding sentence in Meautys' letter has already been the subject of comment in this journal. It runs :—

“So praying your lordship to believe that I have more room in my heart than in my paper for my devotion and service to your lordship my most honoured lord, and lady, and all my noble ladies and especial friends, I rest your lordship's to serve you.—  
T. M.”

Thomas Meautys, at that date administrator of St. Alban's Will, was Clerk to the Council, and would have had exceptional opportunities of sending his commu-



nications privately to Holland in charge of a King's Messenger.

The references in his letter would be (1) to Francis Viscount St. Alban, (2) to the ex-Queen of Bohemia, (3) to the English ladies of title with her, and (4) to his namesake and cousin Sir Thomas Meautys, the soldier, then with his wife on service in Holland. This letter to Bacon well deserved being placed, as Dr. Rawley suggested, in some private shrine or library, and it was with other of Bacon's correspondence deposited in the Lambeth Library of the Archbishop of Canterbury's Palace.

The internal evidence of its genuineness is excellent. It acknowledges a certain handsome promised gift to Meautys in reward for services. Bacon had only the reversion to Gorhambury to give away. If in 1631 he promised Meautys the gift of it at his (Bacon's) death, and if Bacon, as it seems, died in 1637, it is significant to find in 1638 Meautys treating Gorhambury as his property. The letter referred to gave Bacon information about the English Judicial Offices and Bench of Judges and particularly about his *protégé* Finch. The external evidence of its genuineness consists in its preservation by Bacon, its custody by Rawley, who would know the handwriting, and that it has been passed as an authentic document by Archbishop Tenison, Bishop Gibson, Robert Stephens, Dr. Birch, and Basil Montagu. It took Meautys several years before he found a purchaser of Bacon's Hertfordshire estate, and in 1634 effort was made to find an heir-at-law to the supposed deceased Bacon, so that presumably he could convey the freehold reversion. The Crown Escheator and a jury summoned to pronounce upon the matter found as a fact that one Thomas Bacon was heir-at-law. As none of Sir Nicholas Bacon's first family (being of the presumed half blood) could by

law inherit, Thomas Bacon would have been descended from a brother of Sir Nicholas. There may, however, have been some custom of Borough English, and some special custom as to the half blood applicable to these lands, but one would like further particulars as to how (if the half blood inherited) Sir Edmund Bacon, eldest son of Sir Nicholas Bacon's eldest son, was passed over. He lived until 1649.

Bacon's former Secretary and friend, the Thomas Meautys already mentioned, appears to have married Anne, the daughter of his cousin, the widowed Lady Jane (Cornwallis) Bacon some time in 1640, or earlier, as the only child of the marriage was baptised in April, 1641, Meautys having in the previous February obtained the honour of knighthood. The soldier cousin of the same name was knighted much earlier. By 1639 Meautys was contemplating selling Gorhambury House (see the Verney Memoirs). Early in that year Lady St. Alban and her second husband, Sir John Underhill, had agreed to live apart. Meautys obtained Gorhambury House by a conveyance (says the History of Gorhambury) after St. Alban's death from the trustees of Viscount St. Alban's Marriage Settlement to trustees for his (Meautys') sole use. If St. Alban died in 1637 as indicated in the Great Historical Dictionary of 1691, then all these happenings are in proper sequence. Although Lady St. Alban had a life interest in Gorhambury, and did not die until 1650, it is clear that Meautys had a strangle-hold over her, as he could have proved she had committed bigamy, an offence then punished with death.

About 1639, after her separation from Underhill, Lady St. Alban seems to have lived in privacy at Eyeworth with her niece, the heiress of Sir John Constable, and other members of the Barnham family.

Francis Bacon early in his life contemplated living



abroad. He announced his intention to do so in 1595, after Queen Elizabeth had refused to make him either Attorney-General or Solicitor-General. His mind had more than once considered the question of obscuring the date and place of a man's death and even of counterfeiting death in order to die obscurely.

The only play with the production of which the name of Francis Bacon has openly been associated, namely, "The Misfortunes of Arthur," performed by the Grays Inn Students in 1595, has the line:—

"Yet let my death and parture rest obscure."

Francis, moreover, was a most observant student of the best methods of keeping himself well (see Rawley's life and Baconiana, 1679). As "Hamlet" he rejected the idea of suicide. As "Claudio" in "Measure for Measure" he demonstrated great fear of death, if death could be delayed at any cost. When made Viscount he remarked "I can now die in St. Alban's habit."

In the early play of "Lochrine" is introduced a Clown (Strumbo) who pretended to be dead.

In the play of "Henry IV." Falstaffe said: "But to counterfeit dying when a man thereby liveth is to be no counterfeit, but the true and perfect image of life indeed."

To a man like Bacon who really loved a dramatic situation, the Queen of Bohemia's invitation to take shelter with her in Holland opened up a glorious opportunity for a secret dramatic exit. I infer that the offer to take his wife abroad, which she angrily declined, had been made many months before the Queen's invitation. Thenceforth his preparations for an obscure exit under cover of a pretended death were elaborated with the method and completeness of detail of a Clerk of Works. Elsewhere I have mentioned how he prepared the small interested public of that day to expect to hear of his death. His letters

from Gorhambury complained of illness. His two little books printed in 1625, namely, "Apophthegms" and "Version of Psalms," alluded to his sickness." The 1625 edition of his Essays contained a new Essay of Simulation and Dissimulation. These practices, he said, had advantages: the first was to lay asleep opposition and to surprise; the second to reserve for a man's self a fair retreat.

His Will of December, 1625, must be considered in the light of its being a further step in his preparations for a secret retirement abroad. By it he set the property he had free from the priority of the Crown Debt held in trust for him. It showed that he had treated his wife with liberality and had broken with her for just cause. It contrived that his MSS. should, as a natural circumstance and without suspicion, be packed up, sealed and forwarded to the care of his friend, Sir William Boswell, the English resident agent in Holland. He maintained the pretence that he was a son of Lady Ann Bacon. His remarkable indifference about the old lady during the last ten years of her life was remarked upon by Mr. Spedding. The will shows that he had actually forgotten that she was not buried at St. Michael's Church, St. Albans!

\* I plead for research, further searching about this matter. "Research," said a recent reviewer (*Nation*, October 4th, 1919, page 16)—"whether analytic or constructive—depends, as its name implies, upon the internal stress which urges men to seek below the obvious, to doubt and criticise previous searches and to set about a research."

Then I ask that the Arundel letter (Bacon's supposed death-bed letter) and the various suggestions as to the cause and manner of his death given by "L'Histoire Naturelle," 1631, by Rawley (who "would not tread too near upon the heels of truth") and by Aubrey, be examined afresh upon this new hypothesis.



Particularly is this necessary in Bacon's case as he reiterated that the Glory of God was to conceal a thing, and the glory of the King (meaning "of man") is to find it out.

Bacon, in 1625, was a broken man, with many literary aims unconcluded. He avowed that he had considered himself more suited to hold a book than to play a part. He desired the cool shades of rest and did not wish to perish in a storm,

In April, 1626, the (generally speaking) emotional Meautys gave out the bare information: "My Lord St. Alban is dead and buried." Although the will empowered £300 to be spent, there is no register of burial or record of "Funeralls."

Then followed many curious sequels:—

The Executors declined to prove the Will.

The original Will was taken away from the proper custody a few days after Grant of Administration to Meautys and another.

Wolstenholme, the principal creditor, as if Bacon were not dead, tried to attach a pension granted to Bacon for his life. Ben Jonson, in his "Masque of the Fortunate Isles," was very supercilious as to the alleged death of the Father of the Rosicrosse Society.

Some writers of the "Manes Verulamiani" were very ambiguous on the subject of Bacon's death.

There was further ambiguity in the discourse prefaced to "L'Histoire Naturelle," 1631.

Sir Henry Wotton, in his inscription on Bacon's Monument at St. Michael's, Gorhambury, only stated that on 9th April, 1626, Bacon sat in the posture of his effigy; as much as to say on that date was sitting up, occupied in thought, and presumably capable of taking nourishment. That rather traverses Rawley's "relation" of what happened to Bacon in the early morning of the day in question.

As there is indication of the number 81 under the St. Alban portrait in the *Operum Moraliū*, 1838, and also under the newer portrait of St. Alban in the *Ad :* of L : 1640, it is clear 81 did not refer to the year of Bacon's death. But 81 is the numerical value of the letters in "Messias," mentioned in "Count Gabalis, etc., or Rosycrucians Exposed" (an old book of the 17th Century). The averment of the Great Historical Dictionary, 1691, that Bacon was Lord Chancellor for 19 years should be a hint as to his death having occurred in the year 1637. But the point is an open one, though re-incarnation theories are beyond my ken. If I even half-believed them I should instantly drop the subject of Baconian research and become a doubting looker-on. It is, of course, easily possible that Bacon lived to a greater age than 77, but I doubt if he had the stamina to have reached 90, or upwards, as some think. The rumour about his having attained the age of 106 or 108 may have arisen from the fact that his age at the date his body was exhumed abroad and reburied in England would have been about that had he been alive. The reason I press the argument that Bacon lived for some years after 1626, and probably until 1637, is because it harmonises many facts. Meautys' interferences as owner of Gorhambury followed in 1638-9 a probable death in 1637, and a conveyance of Gorhambury after Bacon's probable year of death from the Bacon trustees to the Meautys trustees, as related in Grimston's "History of Gorhambury" was the fulfilment of Bacon's presumed gift to Meautys (to take effect after his, Bacon's, death), which Meautys acknowledged, with great joy, in the letter of October, 1631. It also goes some way to explain the separation in February, 1639, of Viscountess St. Alban from her second husband, Sir John Underhill, and her somewhat hasty retirement to the village of Eyeworth and company of her niece.



It elucidates Rawley's 1657 reference to the "Robe of Honour" of the Viscountess which St. Alban "invested her with all which she wore until her dying day." Had Bacon disclosed the fact that he was alive when she married Underhill (20th April, 1626) the lady would have made the horrifying discovery that she had committed bigamy, a felony then punishable with death, and the robe of honour would have gone.

The observations in Powell's "Attorneys Academy," the "Repertorie of Records," and in "Mercury or the Swift and Secret Messenger" are in that way capable of meaning. The cryptic remarks of Sir Julius Cæsar's biographer and Molloy's words in 1671 about the "cool shades of rest" thus also become explicable. So do the references in "Baconiana, 1679" to a later will by Bacon of which John Selden and Herbert were the literary executors.

If Francis Bacon lived until 1637 or after one can almost find much of the literary work he was engaged upon. It has become convenient for many persons to ignore and discredit Mrs. Gallup, and the story told in biliteral cypher. I do not share that attitude, and am satisfied the biliteral story has been on the whole correctly and certainly honestly deciphered.

After his arrival in Holland Bacon seems to have finished his "Sylva Sylvarum" and "New Atlantis" and sent them back to Rawley in 1626-7 to publish. Rawley appears to have been in such a flutter that he wrote the preface as though Bacon was not then dead, so that he had to write a correction in the margin. The 1627 Sylva may contain biliteral cipher, probably the same cipher story as that deciphered from the 1635 edition, which gives a rather full account of Bacon's royal parentage and of his difficulties. Another work prepared abroad would seem to have been the "De

.Augmentis " of 1624, which was printed in Paris and contains the argument of the Odysses at great length in biliteral cipher. One's theory is that 1624 is not the real date of the edition, but was an ante-date, so as to seem to come next to the 1623 edition. There is considerable incongruity between the plate of biliteral example in the " 1624 " and that in the 1623, as though St. Alban had, by way of precaution, had a new plate prepared in Paris for the " 1624 " edition. The 1628 edition of the " Anatomy of Melancholy " would find him considerable occupation, as in it is a very long cypher of the " Argument of the Iliad." St. Alban next devoted his time to writing in French the " Histoire Naturelle," printed in 1631 in Paris. It contains a first and very important monograph on his own life and a shadowy suggestion of the " cause " of his " death." This natural history gives information about St. Alban which only he himself could have supplied. It will be noticed that the writer was vexed with Rawley for having published (a few papers he had found in his, the Chaplain's, cabinet) the " Miscellany Works " of 1629. The duty of publishing for St. Alban seems to have been taken out of Rawley's hands and discharged by Aelius Deodate, a French lawyer specially sent over in 1632 to deal with matters.

Coincident with his visit, the " Essays " 1632, " Anatomy of Melancholy," 1632, " Montaigne " translation 1632 (with a Droeshout frontispiece), " Shakespeare Folio," 1632, and the " Lyly Court Comedies " 1632, were published. Towards the end of his visit Deodate arranged with Rawley that the latter should prepare a Latin edition of certain of St. Alban's writings. This was printed about five years later.

Diodate was also spelt Diodati.

It is rather significant that the 1628 " Anatomy of



Melancholy " is for the first time in Folio form, and provided with an emblematic frontispiece engraved by a foreigner, "C. le Blon." On this frontispiece is a miniature engraving of an old man in the garb of a scholar described as Democritus Jr.—in fact, a much older man than shown in the portrait of Robert Burton at Brazenose College. The Democritus Jr. engraving is believed to have been a portrait of St. Alban, and is slightly altered in the later editions of 1632 and 1638. These portraits would possibly be for the information of St. Alban's English brethren of the Rosycrosse. It is uncertain whether the 1635 Sylva was a repetition of the cypher in the 1627. That in the 1635 edition has been deciphered and contains the blunder about Davison which caused considerable comment when Mrs. Gallup printed her decipher. I regard it as just one of those failures of memory which often occur in an overcrowded brain. Davison's life was declared forfeit, but he was, as a fact, let off. Bacon must be excused. He did not even remember where the remains of his foster mother, Lady Ann Bacon, had been laid to rest. In the preface to a book of Emblems published by Bando in 1638 the latter says: "The great Chancellor Bacon having awakened in me the desire of working at these emblems has furnished me the principal ones." It may be possible to infer that by 1638 Bacon was dead, and there was then no reason for concealment by Bando in from the members of the circle of Frenchmen in Paris who had known the Lord Chancellor in exile.

I have a little work claiming to be the second edition, dated 1658, of "Three Sermons," written by an undisclosed author, though preached by a certain Dean of Westminster named Dr. Stewart. The address to the reader begins: "What the Great Viscount St. Alban said." Later on it states: "I here present

unto them three drops from that pious Head which the cloven fork of our pampired Jerusun (? Assembly) had kicked into an Helicon of Tears. If I tell you our grave author's name (and it will not be convenient (yet) to tell you his descent) I hope the Truths he here delivers, will not suffer because of his Invisum Nomen. Truth, as it doth not fear, so neither begs an Auditor. And therefrom whether ye will heare or whether ye will forbear (Ezel. 2, 7), the three Sermons next following were preached by Richard Stuart, Dr. of Civil Law &c." The latter part of his (the author's) life was spun out in a kind of banishment: *for what cause let his first Sermon tell you* (my italics). He had now learnt to be at home abroad; as he lived, so he died, in exile and lies buried at *Paris in France*. And though we could not afford him a place to rest his head on here, yet we may bestow an Epitaph and let it be without flattery:—

Hic { Magna est veritas.  
 Invicta jacet Pietas.  
 Illae sa manet Patientia.

The funerall being over, let us now see what the party deceased hath left behind him. These orphan sermons were not (for ought I know) trusted to the care of either Executor or Overseer. The first of these three is concerning "Scandal." The second is an "Easter" Sermon. The third is a "Funerall" Sermon.

The text of his first sermon is "Give no offence neither to the Jews, nor to the Gentiles, nor to the Church of God."

The writer said: "Good carriage is as well a point of Religion as of Civility, and must be learned no less in the Temple than in the Court—yea, he is best bred who gives no offence (page 37)." Nor is it enough to forbear vice onely; in case of *Scandall* a Christian Statesman must forgoe his *Liberty*, he must be content



to cast himself into bonds that he may free his neighbours."

"We stumble by an offence, but we fall by a Scandal."

No one with any knowledge of Bacon's writing could fail to see that these sermons came from his pen.

Here are a few excerpts :—

"The whole world is made its Theatre."

"Old age is rather an emblem of Mortality."

"The goodly fabrick of this world."

"God hath made this life a pilgrimage."

"Each Spectator becomes an Agent and acts a part by seeing Actors play."

"Our late planted Colonies, whether in Virginia or in other places."

"Sea of Distractions."

"Each night is the last day's funeral. Then what is the morning but a resurrection ? "

In the Sermon on Funeralls the writer discourses most learnedly on the law of *Actione Funeraria*.

At the end of the 1664 Latin Edition of Bacon's works, printed at Frankfort-on-Maine, are some sharp comments on the conduct of James I. The comments conclude by referring to Bacon in Latin words which may usefully be compared with the Epitaph above given. They are : *Virtutis Omnis Pietatis, Humanitatis Patientiae, In Primis Exemplum Maxime Memorabile*.

PARKER WOODWARD.

## ON SHAKE-SPEARE'S "BETTER ANGEL."

THERE is a passage in *The Arte of English Poesie* (Anon. 1589) which is instructive as explaining the possible origin and motive of the love of the author of "Shake-speare's Sonnets" for the "man right fair." In Book I., Chapter III., it is written :—

Poets are of great antiquity. Then forasmuch as they were the first that entended to the observation of nature and her works and specially of the Celestial courses, by reason of the continual motion of the heavens, searching after the first mover,\* and from thence by degrees coming to know and consider of the *substances separate* and abstract, which we call divine intelligences or *good Angels* (*Demonies*) they were the first that instituted *sacrifices of placation*, with invocations and *worship to them, as to Gods* : and invented and established all the rest of the observances and ceremonies of religion and so were the first priests and ministers of the holy mysteries. And because for the better execution of that high charge and function, it behoved them *to live chaste*, and in all holiness of life, and in continual study and contemplation ; they came by instinct *divine*, and deep meditation, and much abstinence (the same assubtiling and *refining their spirits*) to be made apt to receive *visions both waking and sleeping*, which made them *utter prophecies*, and *foretell things to come*.

Now the Being whom the poet speaks of in most of the first seventy-eight sonnets, or makes the subject of his "invention" is referred to in Sonnet 144 as his "better angel," in contrast to the "woman coloured ill," who is said to figure Shake-speare's "worser" part :—

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\* O thou eternal *mover of the heavens* ! 2 *Henry VI*, III-3.



Two loves I have of comfort and despair,  
Which, like two spirits, do suggest me still :  
The better angel is a man right fair,  
The worser spirit a woman colour'd ill.  
To win me soon to Hell, my female evil  
Tempteth my better angel from my side,  
And would corrupt my saint to be a devil,  
Wooring his purity with her foul pride.

Firstly we see how Shake-speare "searching after the first mover," or inspirer of his art, has come to consider of the "substances separate and abstract,"

What is your *substance*, whereof are you made,  
That millions of strange shadows on you 'tend ?  
Since every one hath, every one, one shade,  
And you, but one, can every shadow lend.\*

In Sonnet 39, he has made a "substance separate" from himself of what he calls "the better part of me." It is made for the purpose of being able to praise with some pretence at modesty, his own *genius* (or "divine intelligence," as it is put in "The Arte") :

Even for this let us *divided* live,  
And our dear love lose name of single one,  
That by this *separation* I may give  
That due to thee which thou deserv'st alone.

"INVOCATIONS AND WORSHIP."

So oft have I *invoked* thee for my Muse,  
And found such fair assistance in my verse.

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\* These "strange shadows" are in the nature of "forms, figures, shapes, objects, &c.," which, says Holofernes (*Love's Labour's Lost*, IV.-2) are "begot in the ventricle of memory, nourished in the womb of *pia mater*, and delivered on the mellowing of occasion." The actors whom Prospero conjures up "upon the mellowing of occasion," to perform the masques and visions of his fancy, are described as "strange shapes." The "actors" are "all spirits," and the whole vision "a baseless fabric," and "insubstantial pageant."

Whilst I alone did *call upon thy aid.*

*Sonnets, 78-79.*

A *god* in love to whom I am confined.

*Sonnet 110.*

"OBSERVANCES AND CEREMONIES OF RELIGION."

How many a holy and obsequious tear  
Hath dear *religious love* stol'n from my eye,  
As interest of the dead, which now appear  
But things removed, that hidden in thee lie !  
Thou art the grave where buried love doth live, &c.

*Sonnet 31.*

CHASTE LIFE.

O never say that I was false of heart,  
Though absence seemed my flame to qualify,  
As easy might I from myself depart  
As from my soul, which in thy breast doth lie.

*Sonnet 109.*

"STUDY" AND "DEEP MEDITATION."

When in the chronicle of wasted time  
I see descriptions of the fairest wights,  
And beauty making beautiful old rhyme  
In praise of ladies dead and lovely knights,  
Then in the blazon of sweet beauty's best,  
Of hand, of foot, of lip, of eye, of brow,  
I see their antique pen would have express'd  
E'en such a beauty as you master now.  
So all their praises are but prophecies  
Of this our time, all you prefiguring ;  
And for they look'd but with *divining* eyes,  
They had not skill enough your worth to sing.

*Sonnet 106.*

Shakespeare seems to be conjuring up in his imagination the writings of those poets "of great antiquity" referred to in "The Arte."

"REFINING OF THE SPIRITS."

Now all is done, save what shall have no end :  
Mine appetite I never more will grind.

\* \* \* \*

Then give me welcome, next my Heaven the best,  
Even to thy pure and most, most loving breast.

*Sonnet 110.*



## "VISIONS BOTH WAKING AND SLEEPING."

Weary with toil, I haste me to my bed.  
Then . . . my soul's imaginary sight  
Presents thy shadow to my sightless view.

\* \* \* \*

Lo, thus, by day my limbs, by night my mind,  
For thee and for myself no quiet find.

Sonnet 27.

How would, I say, mine eyes be blessed made  
By looking on thee in the living day,  
When in dead night thy fair imperfect shade  
Through heavy sleep on sightless eyes doth stay !

Sonnet 43.

## "FORETELLING THINGS TO COME."

Not mine own fears, nor the prophetic soul  
Of the wide world dreaming on things to come,  
Can yet the lease of my true love control.\*

The question that arises is, have we, in this anonymous classic, printed by Richard Field, in 1589, hit upon the very source of the theme upon which Shake-speare spent his "invention" in his Sonnets, and in the allegorical poems, *A Lover's Complaint*, and *The Phoenix and Turtle*? I have only drawn attention to the parallels between this passage in "The Arte" and the Sonnets, but the other poems are also significant and productive. There are allusions to "the observances of religion" in the *Complaint* where the nature of the love is said to be "religious" (250). Reference is made to a contemporary poet who appears in the allegory in the weed of "a nun, a sister sanctified of holiest note" (231-266). There are other veiled

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\* His "true love" (*viz.*, his Poesy) has already enjoyed a "lease" of more than 300 years. Like the Phoenix, it never allows itself to become withered with age, but seems to be ever born anew. It is assured of immortality—"so long as men can breathe, or eyes can see," and nothing can "control" its "lease."

allusions to the sacred nature of Poesy. The simile drawn in verses 32 and 38 upon the subject of pagan "invocations and worship" (as the author of "The Arte" puts it) offered up to the youth who represents Poetic Genius, or "Divine Intelligence," should also be noted. The verses where this Apollonian being to whom the Priestesses of his Temple yield "tributes" of jewels ("paled pearls and rubies red") clearly bear an allusion to Poets acknowledging the source that inspired their poems both chaste and passionate :—

Figuring that they their passions likewise lent me,  
Of griefs and blushes, aptly understood,  
In bloodless white and the encrimsoned mood.

Surely the diamond, with its "invised (*invisible*) qualities," and the other precious jewels, mentioned in verse 31 of the *Complaint*, signify Poetic Works—both comedy and tragedy. There is no sense otherwise in the concluding words of this stanza :—

Each several stone  
With wit well blazon'd, smiled or made some moan.\*

In line 225 of this poem, the Youth tells the Shepherdess that he is "their altar," that is, the god to whom the holy sisters tender up these jewels and the "deep-brained sonnets" praising their value and qualities.

Shakespeare's "beauteous and lovely Youth" is his "god," and he acknowledges that all his inspiration is due to that influence :—

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\* The "jewel metaphor" occurs also in the Sonnets (*viz.*, 52, 65 and 75). Shake-speare was well aware that his imperishable Poesy was a jewel of the "first water," and calls it his "sweet treasure," and "Time's best jewel."

Yet be most proud of that which I compile  
Whose influence is thine and born of thee :  
In others' works thou dost but mend the style,  
And arts with thy sweet graces graced be ;  
But thou art all my art, and dost advance  
As high as learning my rude ignorance.

Shakespeare's familiarity with *The Arte of English Poesie* has been ably demonstrated by Mr. W. L. Rushton.\* He proves not only that Shakespeare mastered all the elaborate technicalities of his art, but also that he was gifted with a phenomenal power of memorising. Mr. Rushton says that, "Shakespeare not only introduces in his plays many of the figures which Puttenham describes, but he also frequently *uses the same words* which appear in the examples Puttenham gives of the Figures." He rightly concludes that "without the aid of 'The Arte' many passages in the works of William Shakespeare would be obscure for ever."

R. L. EAGLE.

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## THE LIFE AND ADVENTURES OF COMMON SENSE.

(HERBERT LAWRENCE, 1769.)

The title of the above book gives a clue to its varied contents, but it is only lately that Baconians have become aware by means of its pages, that a hundred and fifty years ago, doubt was then thrown on William Shakespeare of Stratford-on-Avon's authorship of the series of wonderful plays which are attributed to him.

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\* *Shakespeare and "The Arte of English Poesy."* (Liverpool, 1909.)



## 20 The Life and Adventures of Common Sense.

The writer of this little book of adventures had evidently handled and read Sir Francis Bacon's common-place book called "Promus\* of Formularies and Elegancies," which is now in the British Museum, and been struck by the similarity of its contents to phrases in the plays; so he states his conviction that Shakespeare stole many of his materials from this common-place book which, he says, "contains an infinite variety of Modes and Forms to express all the different sentiments of the human mind, together with Rules for their combinations and connections upon every subject or occasions that might occur in dramatic writing."

The fact that "William Shakespeare" was a *nom de plume* does not seem to have occurred to Henry Lawrence, but he seems quite convinced that the Stratford man was not the real or sole author of the works in question, and that the compiler of the "Promus" was.

Since the year of its publication in 1769, old lists have been searched in an endeavour to trace the anonymous author of this Allegory, but without much success, and Lowndes' Bibliographer's Manual had evidently not discovered the book.

It seems clear that the author was a physician, besides being a great lover of the stage, and he was probably a relation of the Lawrence named in the title page which runs as follows:—

"The Life and Adventures of Common Sense: An Historical Allegory. London. Printed for Montague Lawrence, Stationer, at the Globe, near Durham Yard, in the Strand, 1769."

So far, it has been discovered that there was a doctor, Herbert Lawrence, living at that time, who was supposed to be an author, and he was probably also

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\* Promus means "Storehouse."

the writer of another anonymous book called "Adventures of an Author."

The hero who calls himself "Common Sense" is the physician, and "Truth" is his mother.

Under a thin veneer of allegorical titles, such as "Wit," "Humour," "Genius," "Prudence," etc., he writes about various historical characters, though he boldly names Shakespeare, Mary Queen of Scots, Queen Elizabeth, and the Spanish Armada. We are led to the conclusion that "Wisdom," who is the highest character in the book, is intended for Francis Bacon, as he is constantly in attendance on Queen Elizabeth, who consults him on many occasions, and his Common Place book is clearly indicated.

"Truth" goes through many vicissitudes. She was about to be married to "Wisdom" when the latter was kidnapped by his jealous rival in love called "Wit," who, by a ruse, manages to go through the marriage ceremony with "Truth" and the offspring of this union is "Common Sense," who describes his father "Wit" as a clever, attractive man, but unscrupulous and selfish. "Wit" is a writer of stage plays, but has only varied success, and is constantly stealing other people's brains to help his own. He is extravagantly vain, and fond of flattery. "Vanity" is one of the best drawn pictures, and her illegitimate son "Humour" is intended to be an amusing character.

But "Wisdom" interests us more than the others, and he is described as "*a person of singular gravity and distinction*" and throughout the book he is the friend and helper of "Truth" and "Common Sense," and finally adopts the latter as his son, who calls him Father.

The descriptions of "Wit's" effort at dramatic writing for the stage are interesting, and a great point is made of the ill-usage "Truth" receives, and that she often has to wear a mask. "Vanity" is

## 22 The Life and Adventures of Common Sense.

represented as the intimate friend of kings and commoners, and she ruins every one who becomes her friend.

The adventures of Common Sense include travels abroad, and in Florence he gets imprisoned for a short time on some trifling charge.

In Chapter IX. he explains :

" At the time of my imprisonment in Florence it seems my father and 'Genius' and 'Humour' made a trip to London, where, upon their arrival, they made an acquaintance with a person belonging to the Playhouse.

" This man was a profligate in his youth, and some say a *Deerstealer*, others deny it, but be that as it will, he certainly was a thief from the time he was first capable of distinguishing anything.

" My father and his friends made a sudden and violent intimacy with the man, who, seeing that they were a negligent, careless people, took the first opportunity that presented itself to rob them of everything he could lay his hands on, and the better to conceal his thefts, he told them that they had been actually informed against as persons concerned in an assassination plot carried on by Mary, Queen of Scots, against the Queen of England, and that nothing but quitting the country could save them.

" They took his word, and marched off forthwith to Holland. As soon as he had got fairly rid of them, he examined the fruits of his ingenuity.

" Amongst my father's baggage he presently cast his eyes upon a Common-place Book, in which was contained an infinite variety of Modes and Forms to express all the different sentiments of the human mind, together with rules for the combinations and connections upon every subject or occasion that might occur in Dramatic writing.



“ He found, too, in a small cabinet, a glass possessing very extraordinary properties, belonging to ‘ Genius ’ and invented by him.”

“ By the help of this glass he could not only approximate the external surface of any object, but even penetrate into the deep recesses of the soul of man, and could discover all the passions and note their various operations in the human heart.

In a hat-box, wherein all the goods and chattels of ‘ Humour ’ were deposited, he met with a Mask of curious workmanship. It had the power of making every sentence that came out of the mouth of the wearer appear extremely pleasant and entertaining.

“ The jocose expression of the features was exceedingly natural. In what manner he had obtained this ill-gotten treasure was unknown to everybody but my mother, and ‘ Wisdom ’ and myself, and we should not have found it out if the Mask, which upon all other occasions is used as a disguise, had not made the discovery.

“ The Mask of ‘ Humour ’ was our old acquaintance.

“ With these materials and with good parts of his own, he commenced Play-writing.

“ How he succeeded is needless to say when I tell the reader that his name was Shakespeare ! ”

The above extract from “ The Adventures of Common Sense ” will excite the curious to read the book for themselves, and perhaps they may come to the conclusion that it would be well worth while to reprint the whole book and show the world what was the author’s opinion of Bacon in 1769.

At that date, and in the years following, the book was so popular, that a third-edition was published in Dublin by R. Moncrieffe, and in 1777 a translation

## 24 The Life and Adventures of Common Sense.

into French was printed in a handsome manner at Avignon, "Vie et Aventures de Sens Commun."

It was reviewed in Griffiths' *Monthly Review* in February, 1770, and elsewhere. On some slight evidence the author was considered to be a physician called Herbert Lawrence, and he is so named in the Bodleian Catalogue.

Many have been the speculations as to who the allegorically named characters were intended to represent, more especially as the chronology of "Common Sense" is rather mixed, and we would be glad to hear the views of readers of BACONIANA as to whether Cecil, Essex, Lily, Southampton, Bacon, Dr. John Dee, Bushell, Dr. Rawley, or Buckingham, were satirized by Herbert Lawrence.

The book must have been written at different periods of a long life and towards the last, Don Quixote and Sancho Panza seems to have seized on the author's imagination with delight, while the French King is talked of freely in connection with "Vanity."

Mrs. Pott writes that the "Promus" has been written by Bacon with a special view to enriching his vocabulary, and of helping his "invention," or imagination, in writing plays, and she quotes passages from the Promus which she found in the plays. This is exactly what the author of "The Adventures of Common Sense" did a hundred and fifty years ago, and what has struck many other students of the Shakespeare plays.

The various plots and adventures of "Common Sense" cannot be set forth here, but there are some clever saws and sayings which are worth repeating, such as :

"Wit" never loved "Truth."

"Wit" calumniates his friends and "Truth" also, to gain a reputation of being "clever."

## The Life and Adventures of Common Sense. 25

The needy and profligate among "Wit's" friends, expected to be entertained by him in reward for their applause.

When "Truth" once loses her character, she finds it very difficult to recover it.

"Wisdom" has often to disguise his person.

Father Time, who always lingers with the absent lover, flies away when lovers meet.

"Wisdom" is never perfectly easy when out of sight of Truth.

"Genius" has an excellent knack of reconciling paradoxes, and though he is ready to settle the family affairs of others, he is rather negligent of his own.

"Genius" often obtrudes himself where he is not invited, and is always ready to give advice, but advice unasked is always ill-received.

"Genius" always strives to appear on good terms with "Truth" before the world.

"Wisdom's" handmaid is "Prudence."

In the book "Prudence" is made to keep a diary consecutively made up every day to the end of her life; and the author remarks "Many ladies have since attempted this, but their registers never exceeded a fortnight. God knows why."

This and many more remarks make the book interesting, besides the outstanding fact that the writer was a student of the inward meaning of the plays called Shakespeare's, and the earliest "Baconian" in that light, which we have as yet heard of. Present students will do well to give it their attention for an hour or two in the British Museum. It is a rare book, and a copy lately sold in New York brought over 900 dollars.

ALICE CHAMBERS BUNTEN.



A DUOLOGUE.  
BETWEEN AN ENQUIRER AND LORD  
VERULAM.

*Enquirer* : Why does Ceres in " The Tempest " say :  
" The many coloured messenger, the  
watery bow, the heavenly bow," Iris,  
" with her saffron wings diffuses honey  
drops, refreshing showers ? "

*Verulam* : " The gentle dew of the Rainbow doth draw  
forth sweetness, and the like do soft  
showers—for they also make the ground  
sweet, but none are so delicate as the dew  
of the Rainbow when it falleth."

*Enquirer* : Why does Belarius in Cymbeline say : " The  
art o' the Court, whose top to climb is  
certain falling, or so slippery the fear's as  
bad as falling ? "

*Verulam* : " The rising into Place is laborious, the  
standing is slippery."

*Enquirer* : The man you designate in Henry VII. as  
" the great Prelate Thomas Wolsey," says  
in Henry VIII. : " Fling away ambition,  
by that sin fell the angels." Explain.

*Verulam* : " The desire of power in excess caused the  
Angels to fall."

*Enquirer* : Shake-Speare is an expert in the Angelic  
Order ; are you ? He speaks of the  
" Powerful Spirit that instructs," " The  
inward Spirit that teaches," " the Spirits  
that tend on mortal thought," the "Spirits  
of Light," the " Spirits of Love," " the

ministering Angel," the "Ministers of Grace" that "defend," and he specially notes "That Angel Knowledge."

*Verulam* : "The Angels of Knowledge and Illumination are placed before the Angels of Power. Angels' and Spirits' power is next God's. In the Order of Angels the first place or degree is given to the Angels of Love, the second to the Angels of Illumination, the third to the Angels of Power and Ministry."

*Enquirer* : Lenox, in "Macbeth," asks that "some holy Angel fly to the Court of England." Do you believe in Angel Messengers ? "

*Verulam* : "A Christian is one who believes the Angels to be more excellent creatures than himself, and yet accounts them his servants. He believes that he receives many good things by their means."

*Enquirer* : In Richard III dying Edward says : "I every day expect an Embassy from my Redeemer to redeem me hence." Explain what is this Embassy ?

*Verulam* : "Ministrations of Angels—the ways and Ambassage of God." "God worketh still and resteth not from the work of Redemption." "His Angels Spirits are that wait His Will."

*Enquirer* : Hamlet, when in fear of "goblin damned," and "airs from hell," cries : "Angels and Ministers of Grace defend us !" Have you ever made a like petition ?

*Verulam* : "O Lord, let Thy holy Angels guard and defend us from the malice of Satan, and from all perils both of soul and body."

*Enquirer* : Shakespeare is full of gratitude and "noble

Thankfulness." He addresses thanks to God twenty-nine times in the Plays, and also never forgets to thank the "friendly knave" and "fellow." In Timon's mouth he declares "Thankless natures—Oh ! abhorred ! " and in Romeo and Juliet he speaks of " Rude unthankfulness." Do you share this noble quality ?

*Verulam* : " A Christian is one who does not disdain to offer thanks to the meanest Christian." For the Liturgy, first, there must be a set form of Prayer, secondly, that it consists as well of Lauds, Hymns, and Thanksgivings, as of Petitions."

*Enquirer* : In prayer Henry V cries : " O Lord, that lends me life, lend me a heart replete with Thankfulness ; for Thou hast given me a world of earthly blessings." Have you framed a like petition ?

*Verulam* : " O Lord, Pardon all our Unthankfulness, make us daily more and more Thankfùl for all Thy Mercies and benefits daily poured down upon us."

*Enquirer* : In *Measure for Measure* we are told that : " Heaven doth with us as we with torches do, not light them for ourselves." Please explain.

*Verulam* : " It is a poor centre of man's action himself." " I have held out a light to posterity by a torch."

*Enquirer* : Why does the Duke infer that Angelo lights a torch for himself ? What was Angelo's character ? Describe it.

*Verulam* : " One who had rather give a lustre to his own name than Light to the minds of others."



*Enquirer* : Have you any other remark to make about a Torch ?

*Verulam* : " Matters should not hang upon one's man's shaking Torch."

*Enquirer* : Or shaking Spear ? Do you ever use another word to express a torch ?

*Verulam* : " Brand or Torch."

*Enquirer* : Prince Hamlet makes his two friends take an oath of secrecy, what have you to say about this ?

*Verulam* : " As to secrecy : Princes are not bound to communicate all matters with all counsellors, but extract and select. There be some affairs that require extreme secrecy which will hardly go beyond one or two persons."

*Enquirer* : Hamlet says, with regard to following the ghost :—

" Why, what should be the fear !

I do not set my life at a pin's fee :

And for my soul what can it do to that,

Being a thing immortal as itself ? "

Do you agree with his views ?

*Verulam* : " A Christian makes account he has a death to pass through. A Christian believes his death makes not an end of him, and that . . . his mortal part shall become immortal.

*Enquirer* : Do you, like the author of the Plays, speak of " The Dove and very blessed Spirit of Peace ?"

*Verulam* : " The blessing of the Prince of Peace and of the Holy Dove be upon thee."

*Enquirer* : Hamlet binds his friends by oath to secrecy about himself. Do you share his desire for silence ?

*Verulam* : " I find deficiency in silence. I will teach by my own example." *Mihi Silentium!* "

*Enquirer* : One says in " Much Ado " : " Silence is the perfectest herald of Joy." What do you say ?

*Verulam* : " Silence were the best celebration of that I mean to commend, for who would not use silence where silence is not made ? "

*Enquirer* : We know you for an expert in Archery, why does Coriolanus say : " How Love's-bow shoots ? "

*Verulam* : " The attribute of this same Cupid-Love is Archery. The Turkish bow gives a very forcible shoot, inasmuch as it hath been known that the arrow pierced a steel target."

*Enquirer* : You, like Shakespeare, connect Cupid's bow with the Turk's, or the Tartar's bow ? Benvolio does so in *Romeo and Juliet*, and Puck says in *Midsummer Night's Dream*, " Look how I go, swifter than arrow from the Tartar's bow."

*Verulam* : " Tartar's or Parthian's Dart shooteth backward."

*Enquirer* : Do I understand you to mean that Puck's words are arrows that have a reflex action ?

*Verulam* : " Words as a Tartar's bow do shoot back upon the understanding of the wisest."

*Enquirer* : Henry V. commends the Chief Justice for his boldness and wisdom ; are these the qualities you deem essential in a Judge ?

*Verulam* : " An ignorant man cannot, a coward dare not, be a good Judge."

*Enquirer* : Hamlet says : " Virtue cannot so inoculate our stock, but we shall relish of it." Why ?

*Verulam* : " Goodness in men is derived from their stock."

*Enquirer* : Do you condescend to pun? In *Love's Labours Lost* a Lady says : " My lips are no Common."

*Verulam* : " I reckon myself a Common, and inasmuch as is lawful to be enclosed of a Common."

*Enquirer* : Holofernes in the same play puns on the word ass. He says : " Adieu, sweet Jude, as he is an ass, let him go ! Jud-as away ! " Have you perpetrated the same pun ?

*Verulam* : " A rough-hewn sailor was brought before a wise Just-ass for some misdemeanour."

*Enquirer* : Do you agree with Hamlet that " The Everlasting fixed his Canon against Self-slaughter ? "

*Verulam* : " A believing Christian is one that counts Self-Slaughter a grievous sin."

*Enquirer* : Clarence uses that same term " grievous sin " in *Richard III*, for that he says " Christ's dear blood is shed."

*Verulam* : " O Lord, for Thy dear Son Christ Jesus sake in His precious blood-shedding, free us from the guilt of all our sins ! "

*Enquirer* : Shake-Speare describes " Pity, as a New-born Babe." Why?

*Verulam* : " Pity—that *tenderest* of all affections."

*Enquirer* : Do you hold up to ridicule a Justice who mangles Latin. Shake-Speare does.

*Verulam* : " That wise Just-ass to show the strength of his learning took him by the shoulder and said, " Thou shalt go *Nogus vogus* instead of *Nolens Volens* ! "

*Enquirer* : Let's have more punning, haven't you the same jest as Dame Quickly—" Hang Hog is Latin for Bacon ? "

*Verulam*: " Lord Keeper, Sir Nicholas Bacon, told a prisoner in Court, called Hogg, that Hog wasn't. Bacon till it was hanged."

*Enquirer*: Shake-Speare constantly uses the expression, " God's good Grace," " God give him Grace ! " And you ?

*Verulam*: " I shall by the Grace of God ! " " As far as God will give me Grace ! "

*Enquirer*: In the Plays we find " God give you Joy ! "

*Verulam*: " God give you Joy ! "



RESEMBLANCES BETWEEN THE FIRST 14  
LINES OF " LOVE'S LABOUR LOST," AND  
THE SPEECHES OF THE SIX COUN-  
SELLORS IN THE CHRISTMAS REVELS  
KNOWN AS " GESTA GRAYORUM."

THE latter (speeches) are contained in Spedding's  
" Life of Francis Bacon." Volume I, pages  
325 to 343.

The lines in the play forming part of the King of  
Navarre's opening speech are as follows:—Act I,  
scene i.

" Let fame, that all hunt after in their lives,  
Live register'd upon our brazen tombs,  
And then grace us in the disgrace of death ;  
When, spite of cormorant devouring Time,  
The endeavour of this present breath may buy,  
That honour which shall bate his scythe's keen edge,  
And make us heirs of all eternity.  
Therefore, brave conquerors—for so you are,  
That war against your own affections,  
And the huge army of the world's desires—



Our late edict shall strongly stand in force :  
 Navarre shall be the wonder of the world :  
 Our Court shall be a little Academe,  
 Still and contemplative in living art."

In setting apart three years for study with his three companions, the King of Navarre desires to gain the following endowments :—

Line 1.—" Fame." In life and Death (or Memory).

Line 6.—" Honour." Present and Future.

Line 7.—Immortality. " Heirs of Eternity."

Lines 8, 10.—" Conquerors." Conquests over the world and themselves.

Line 12.—Himself to be the " wonder of the world."

Lines 13, 14.—His Court a little Academe for " Contemplation."

(1) The speech of the *First Counsellor*, advising the Exercise of War.

For the purpose of gaining *Fame* and reputation, he recommends *Conquest*. By embracing the wars, the Prince of Purpoole would enjoy reputation in his later years, and after his own time would *eternize his name*.

(2) The *Second Counsellor*, advising the study of Philosophy.

He recommends the *Conquest* of the works of Nature.

" When all other wonders and miracles shall cease by reason that you shall have discovered their natural causes yourself shall be left the only miracle and *wonder of the world*."

[For the meaning of the expression "*Wonder of the World*," read chapter 6, "Shakespeare Studies in Baconian Light," by R. M. Theobald. " Miracles and wonders are in Bacon's view phenomena whose cause is not known."]

The King of Navarre reckons that after three years study and contemplation, he shall have discovered the

natural causes of wonders and himself remain the only *wonder of the world*.

Thus Bacon's philosophy of *wonder* is the same as Shakespeare's view.

(3) The speech of the *Third Counsellor*, advising *Eternizement* and *Fame* by Buildings and Foundations.

He has the same object in view as the two previous Counsellors—to cure mortality by *Fame*, but by a safer and more dignified process than war or mystical philosophy, viz., by buildings, institutions, or other creations—and instances even great *Conquerors* who followed the course he proposes to win *Fame* and Memory. In one point they well agreed that both counselled his Excellency to win *Fame* and *Eternize* his name.

(4) The *Fourth Counsellor* advising absoluteness of State and Treasure.

He finds fault with the three previous speakers for seeking to gain *Fame*, *Honour* and *Conquests* by means of war, *contemplations*, and foundations, and advises the Prince to gain these objects by means of State Policy.

Wars make doubtful *Conquests*. He is to conquer factions at home.

*Contemplations* and studies will make him retired and disused with his business.

This seems to agree with Biron's warning. Act 1, i, 143 :—

“ So study evermore is overshot,  
While it doth study to have what it would,  
It doth forget to do the thing it should,  
And when it hath the thing it hunteth most,  
’Tis won as towns with fire, so won, so lost.”

(5) The *Fifth Counsellor* advising him virtue and a gracious government.

The previous Lords have taught the Prince

refer all things to himself. Greatness, *memory* and advantage.

*Fame* is too light. Profit and surety too low. He shows how he may benefit his people with good laws, education, health, etc.

(6) The *Sixth Counsellor* finds fault with the first three for being careful to continue the *fame* and *memory* of the Prince, as if recommending him immediately after his coronation to make himself a stately tomb.

The two other Lords' lessons were as if they "would make you a king in a play who when one would think he standeth in great majesty and felicity he is troubled to say his part."

"What! nothing but tasks? Nothing but working days? No feasting, no music, no dancing, no triumphs, no comedies, no love, no ladies?" Leave your wars, works, and buildings, your books and state matters to your counsellors and use the advantage of your youth.

There are some correspondencies here with parts of the play.

In Act 5, ii., Sir Nathaniel playing the part of Alexander the Conqueror is put out of countenance by Biron, and retires, as Costard puts it, "A Conqueror and afraid to speak! Run away for shame, Alisander—an honest man and soon dashed."

In Act 1, i., Biron objects to the King's strict observances.

Not to see a woman for three years,  
One day in a week to touch no food,  
One meal on every day beside,  
To sleep but three hours in the night,  
And not be seen to wink of all the day—  
"Oh! these are barren tasks too hard to keep,  
Not to see ladies, study, fast, not sleep."

Act 4, iii., 292. "To fast, to study and to see no woman, flat treason 'gainst the kingly state of youth."

The *Prince of Purpoole's* answer to the speeches of the Six Counsellors.

He thanks them all for their good opinions. They all require deliberation, but meantime it shall not be amiss to make choice of the last.

The Prince having ended his speech, arose from his seat, and took that occasion of revelling—so he made choice of a lady to dance withal, so likewise did the Lord Ambassador, the Pensioners and Courtiers attending the Prince. The rest of the night was passed in these pastimes, to the great delight of the nobles and other auditory.

Thus ended, says Spedding, one of the most elegant Christmas entertainments probably that was ever presented to an audience of statesmen and courtiers.

The progress of the play of "Love's Labour's Lost" appears to reproduce the above entertainment with great exactness.

Act 4, iii., The King of Navarre neglecting his oaths, resolutions, and studies, proposes some entertainment for the girls in their tents.

Biron proposes—Line 376 :—

"In the afternoon,  
We will with some strange pastime solace them,  
Such as the shortness of the time can shape,  
For revels, masks, dances and merry hours,  
Forerun fair love strewing her way with flowers."

The Masks, Plays, and Merry hours follow in the same manner as the Prince of Purpoole's party in Gray's Inn Hall, on the night of Friday, the 3rd of January. 1594-5

R. H. ROBERTSON,

164, Pitt Street,  
Sydney, October, 1918.



A careful study of the speeches makes the resemblances much more impressive than the above bold notes indicate.

The Prince of Purpoole warns his Counsellors in giving advice not to guess what is most agreeable to his disposition.

On the other hand, the names of the six gifts prayed for by the King of Navarre occur more than 30 times in the speeches of the six Counsellors of the Prince.—  
R. H. R.

R. H. ROBERTSON.



## BACON'S DEATH IN 1647.

IN BACONIANA, July, 1916 and July, 1917, G. C. Cunningham and Parker Woodward wrote articles in which they assert that Francis Bacon did not die in 1626, but lived a long time afterwards on the Continent, in the company of Rosicrucians. With the intention of proving this, I made a thorough search in the old Rosicrucian works which the library of the Masonic Society of the Netherlands contains, by kind permission of the Directors. The results of my investigations I published in a series of papers in the *Masonic Weekly*.\* I explained the different secret methods by which the Rosicrucians concealed in their works their true meanings, and also the marks by which their anonymous authors could be identified. I proved that their methods were founded on the Kabbalah of the Jews, and were also assumed in the

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\* 1/ *Maconniek Weekblad, Amsterdam*, 1918, No. 49 and 50; 1919, No. 6, 30, 31, 32, 34, 35, 50.

cryptographic works of Christian authors in the 15th and 16th centuries. And it was interesting to find that the Rosicrucians made use of a method of the Cabala, named *Gematria*, which Bacon also used. This method, which consists in adding up the numerical values of the letters of a word, and replacing the word by the sum of the numerals, is explained in the work of Sir Edwin Durning Lawrence, entitled "Bacon is Shakespeare."

The first books which informed the public of the existence of a *Rosicrucian* brotherhood were the *Fama* and the *Confessio* (1614). They were published anonymously and till now there was no evident proof who was the author. Recent investigators have drawn the conclusion that it was Joh. Valentin Andreas, although he never has acknowledged his authorship. Andreas was born in 1586, studied theology in Tübingen, where he had a scholarship, and became afterwards pastor in Vachingen, Kalw and Stuttgart. But he was also tutor to young nobles, and among these were the sons of the duke Augustus of Brunswick, who was also duke of Lüneburg and wrote under the pseudonym of *Gustavus Selenus*. Andreas was the author of many books on various subjects. He expressed in a book, entitled "Christianopolis" (the city of the Christians), the same opinions as Bacon did in his "New Atlantis." He wrote a Rosicrucian work, "*Die Chymische Hochzeit*" (The Chemical Marriage), that could only be understood by initiated Rosicrucians, and which was afterwards, by his own intention, misinterpreted. In my papers, mentioned above, I proved that Andreas made use in his books of the same cipher methods as are to be found in the Bacon-Shakespeare works. But he also made use of methods described in the Cryptographic books of his time *which are now entirely forgotten*, and which cipher methods I have

found in the works of Bacon. THESE METHODS REVEAL UNDENIABLY BACON'S AUTHORSHIP OF SHAKESPEARE.

Andreas was not only intimate with Bacon, but also with Augustus, duke of Luneburg, who became duke of Brunswick-Wolfenbützel in 1634. His copious correspondence with the duke he published in his later years, honouring him as his patron and benefactor. The duke of Luneburg wrote in 1624 a book on Cryptography (cipher-writing) under the pseudonym of Gustavus Selenus. Andreas was well posted up in this branch of learning, as he has given abundant proofs in his works.

Every Baconian knows the title-plate of the Cryptography of G. Selenus, a reproduction of which with explanation is to be found in Sir Edwin Durning Lawrence's "Bacon is Shakespeare." At the top is an isle in a *tempest* with flaming *beacons*, on the left is a *gentleman*, giving a manuscript to a *spearman*; on the right is this *spearman* on horseback, with a *great spur* at his right foot, and at the bottom is a *nobleman*, holding a *mitre* above a *philosopher*, writing a book. The whole is a cryptographic picture to reveal that the *Man with the Spear* is a deputy of a Nobleman, *Bacon*, who wrote under the mask of *Shakespeare*. That the duke of Luneburg was indeed the author is revealed in one of the laudatory poems that accompanies this book, as was the custom at that time. In this poem are written two *lines* in *cipher-writing*, which contain, as this verse says, the names of the author of this book and of the poem, "which names, if known, will fly through the mouth of all the learned persons of the entire world." I have deciphered these lines in a Dutch literary periodical.\* The name

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\* The principles of Bacon's cipher writing, Dr. H. A. W. Speckman, Neophilologus, The Hague, III, 3, 2.

Cipher writing in a laudatory Poem, by H. A. W. Speckman, Het Boek, Jan., 1920, Hague.

of the author of the book is "*Gustavus, Duke of Lunenburg the Younger.*" See the note at the end of this paper.

The book of Selenus contains an abridgment of the divers methods of cryptic writing in use and known at that time. But in the first place there are revealed in it the methods of the abbot Joh. Trithemius as is said on the title-page of the book. Now there is found by Mr. E. J. O'Brien in the Boston Library a book, "*Fælix Consortius*," London, 1663, containing biographies of learned persons. On page 125 we read: "*John Baconthorpe, a Trithemius and others call him Bacon.*"

This means that Bacon is a trope for Joh. Trithemius. In the work of Selenus are explained the different methods of cipher-writing of *Bacon*. We have developed these methods in *Neophilologus*, and found them again in the works of *Shakespeare* and other of Bacon's *masks*, where they undeniably affirm Bacon to be the author of those works.

Andreas was, as we have mentioned, in his later years tutor to the young princes of Brunswick, sons of G. Selenus. After their education was completed, an extensive correspondence was kept up between them and Andreas. More than 400 letters were exchanged between them in the years 1643-1649 and published in 1654 by Andreas under the title: *Joh. Val Andreas. domus Augustae Selenianae princ. juventutis, utriusque sexus, pietatis, eruditionis, comitatisque exemplum, Ulmae, 1654,\* i.e.* "The most illustrious princes of the House of Augustus Selenus, examples of piety, learning and good breeding." They refer entirely to literature, theology and private

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\* In another copy is written on the title-page: *Augustalia Seleniana incepta Anno. 1643.*



matters. Andreas himself is well read in all the cipher methods of the *Cryptography of G. Selenus*, because he composed a little book on this matter, *Opus Selenianum*, which he forwarded to the princes. On 26th February, 1647, Andreas wrote that he had bought a house at Stuttgart, which he named *Domus Seleniana*. Now, it is very strange that he wrote on 22nd December, 1647, a letter to the three princes simultaneously, the contents of which differed totally from all the other letters. It treats entirely of a particular person, never named in any of the *other* letters, and yet who must have been *very well known* to the Princes. This letter contains a complete biography of a friend who ended his days at his house in Stuttgart 18th December, 1647, and who was, of *high birth*, a man of *great learning and fame*.

The following is the original text of the letter in Latin and of the translation, only omitting a prayer for the prosperity of the House of Luneburg, ended by Amen, and an invocation to the Lord to bless the Princes and their House.

## CXC.

Illustrissimi Fratres, Principes et Domini, mei longe clementissimi,

Diem tandem apud nos supremum clausit *Paulus Jenischius*, longaevus Senex, nonagesimi aetatis suae medietatem emensus 18 Dec., olim Antwerpiae 1558, 17 Junii natus. Vir varia literarum et linguarum, raraque Musicae peritia excultus, autor *Thesauri animarum*, non inglorius, cuius tamen invidia, et alienae culpa poena, *excilium* amplius *quinquagenarium* tulit, perpetua animi tranquillitate, et corporis valetudine firma cum orexi et suavi somno usus, *sacris studiis*, *Musicis* recreamentis, et *Mechanicis* exercitiis ad hoc aetatis se produxit, 19 *liberorum*

(quorum quatuor supersunt) Pater, amicus mihi jam a *quadraginta* annis minime vulgaris, integris quidem sensibus, sed postremo anno, afflictiore corpore, demum exulcerato uno pede, inter exquisitissimos dolores, extinctus. Vir fortunam ut pridem munificam, ita post tenacem expertus, qui subinde tamen, ut viveret et famam tueretur, pertinaci et infatigabili studio atque labore extorsit, foris quam domum conspexior. *Epitaphum* ipse sibi jam a multis annis scripsit, literis eleganter (qua arte plurimum polluit) pictis, et *confessionis* suae sinceritate, causaeque innocentia, propter quam passus est, testata, qui post labores quietissimos et quietem laboriosissimum, solida et æterna quies esto.

Stuttg. 22 Decembr.  
Anni labentis 1647.

Ill. C.C.C.V.V.V.  
Clientem humill.

(In the original text Andreas's letter is printed entirely in Italics, and the words printed by us in Italics are in Andreas's letter in Roman type.)

The translation is :—

Most illustrious brethren, Princes and Lords, to me by far the most merciful,

\*Among us on the 18th December *Paulus Jenischius*, has ended his days as an aged man, having lived out half the 90th year of his age, as he was born long ago at Antwerp, on the 17th June, 1558. Of varied attainments in literature and languages, author of the *Treasure of Souls*, one not inglorious but who nevertheless suffered through envy, and through the wrongdoings of others, an *exile* of more than *fifty* years. In unfailing peace of mind and strong bodily health, with a good appetite, and accustomed to sound sleep, he kept himself alive to that age by means

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\* Or "in our house."

of *sacred studies*, *musical* recreation and handicraft work. The father of 19 *children* of the intellect (*liberorum*—books) of whom four are left ; a most rare friend of my own for now forty years, with the full use of all his faculties, but during the last year with a most afflicted body, one foot being badly ulcerated.

A man to whom Fortune had been first munificent and then niggardly, but who, after that, exerted himself by means of persevering and indefatigable study and toil, to live and preserve his good name—more highly honoured in foreign countries than in his own. He had written himself an epitaph many years ago, in letters (or ciphers, *litteris*) artistically painted, an art in which he greatly excelled. In this he testified to the sincerity of his *confession* as well as to his innocence of the supposed deeds for which he suffered. After most quiet labours and most laborious quiet, may he find rest, blessed and eternal ! ”

Your obedient servant,

JOH. VAL. ANDREAS.

Stuttgart, 22nd December, 1647.

Surely there are many of his contemporaries, in his birthplace or land of exile, who could bear witness to the splendid position of this man before his fall ; to his learning and strenuous life. But, strange to say, there is *not a single trace* of such a person *under the name of Paulus Jenischius*. I have made a thorough search in all the biographical dictionaries, and found that *nobody knew him except J. Val. Andreas*.

In the “ *Dictionnaire Critique* ” of *Petrus Bayle*, first edition 1697, *this name is not to be found*. Bayle, born 1647 in France, Protestant, an exile in the Netherlands after 1681, professor of history and philosophy at Rotterdam, dismissed on account of liberal theological opinions 1693, published 1697 his great dictionary. He was famous for his learning and

thorough critical acumen. In the second edition of 1702, he mentions under the name Paulus Jenischius "Jenischius (Paul), naquit à Anvers, le 17 de Juin, 1558, et mourut à Stuttgart le 18 Decembre, 1647. Il était savant, et entendait plusieurs langues. Son livre intitulé *Thesaurus animarum*, l'exposa à une facheuse persécution; il fut banni et son exil dura plus de cinquante ans. Il le supporta fort tranquillement et il jouit d'une tres bonne santé jusqu' à la dernière année de sa vie, mangeant bien et dormant bien, et s'occupant à la musique qu'il savait a perfection, et à l'étude des saintes lettres, et à la mécanique. Il eut dix neuf enfants, dont il ne restait que quatre lorsqu'il mourut. Sa santé fut rudement attaquée la dernière année de sa vie et il expira dans de très vives douleurs (C). *Il a été inconnu aux bibliothécaires des Pays-Bas.*"

Bayle here declares that he has quoted from the 190th letter of Andreas in Augustalia Seleniana, and that this Paulus Jenischius was entirely *unknown to bibliographers of the Netherlands*. Moreover, he gives an entirely wrong translation of the 190th letter by suppressing important facts and adding fictitious ones.

Not only was the name of this person entirely unknown in both the Netherlands, though Holland was a refuge for the exiled of the world, but the same is the case in Germany, though he died, as Andréas says, in Stuttgart. In *none* of the *German biographical dictionaries*, is this Paulus Jenischius to be found. He was unknown to H. Witte, born 1634 and deceased 1696, who wrote a "*Diarum Biographicum*," and studied at 20 different universities. He was unknown to Paulus Freher, a physician at Bamberg, born 1611 and deceased 1682, who wrote a "*Theatrum virorum eruditione clarorum*." G. C. Jöcher, in his "*Gelehrten Lexicon*,"

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(C) CXC lettre de Valentin Andreas.



1733, and *A. Moreni*, in his "*Grand Dictionnaire*," vol. v., 1740, mention the name of this Paulus Jenischius, but they tell us positively that they have taken excerpts from the dictionary of *P. Bayle*, who himself quoted the 190th letter of *Andreas*.

A curious case presents itself. There did exist a person of the name of Paulus Jenischius, but he was a *totally different* person from the friend of *Andreas*, with whom he *cannot be identified*. His biography is given by Paulus Freher in his *Theatrum virorum eruditione clarorum, Noribergae*, 1688, p. 541.

#### PAULUS JENISCHIUS.

"Born at Augsburg 25th October, A.C. 1602, father Wolfgang, a distinguished citizen, mother Anna Remia.

A. 1620. Went to the University of Jena to study Theology, then to Leipzig, Wittenberg and Altorf, where he took his degree of Magister A. 1625. Went to Strasburg, where he finished his studies.

A. 1627. The Earl Wolfgang of Hannover appointed him as preacher to the village of Hayn, near Frankfort.

Soon afterwards he married Regina Reisera, had 6 sons and 5 daughters, but only 2 sons and 3 daughters survived him. In 1631 was appointed pastor at Rudelsheim on the Neckar.

A. 1632. Was appointed Deacon of the Church of the Franciscans by the Senate of his native town.

A. 1633, Archdeacon of the same church.

A. 1634. Augsburg changing of religion, he was, with Ph. Weber, ordered to remain, as Deacon of the Lutherans.

A. 1648. Receiving on 2 Nov. the news of the Peace of Westphalia, concluded 24 Oct., 1648, he said: Now I am happy to die. The next day, he got a fever and closed his days, 14 Nov., aged 46 years.

He published *A Treasure of the Soul*, words of consolation for all the Christians in trouble and anxiety, and some sermons.

PAULUS JENISCHIUS.

Anagram of his name: *Hic spe nihil suavius.*  
(Here is nothing sweeter than hope.)"

This Jenischius of Freher cannot be identical with the Paulus of Andreas. No reasonable person could take one for the other.

We therefore conclude that J. Val. Andreas mystifies us intentionally; that his so-called biography of Paulus is true in the main points; that the mistakes are made on purpose; and that Jenischius is not the personage's true name. He could do this work with impunity, because the real Jenischius died 14 Nov., 1648, and could not protest against this use of his name in the year 1654 when Andreas published this letter.

But who then was the real person at whom Andreas is hinting? None other than Francis Bacon, Grand Master of the Rosicrucians, about whom he gives in his letter to the Princes revelations of utmost importance.

There is none but Francis Bacon with whom the biography of Paulus agrees. We may therefore expect to find within this letter some signs by which initiates can read its true meaning. And this is indeed the case. Andreas says: "Paulus was born 17th June, 1558, in Antwerp." This was a blind. He could hardly say London, for Jenischius is not an English name, nor has there ever existed a learned man of high standing of that name in England, and neither in Antwerp, nor indeed in Holland, is found any trace of a person of this name.

Now Francis Bacon is said to have been born in London, 22nd January, 1560-61. In his later days

he was Viscount St. Alban. But St. Alban was the Christian Saint, the proto-martyr of England, born at Verulam, who is the reputed legendary introducer of Freemasonry into England, to whom the Emperor Carausius granted a charter, and who also presided over the Masons as Grand Master, A.D. 287. The 17th June is St. Alban's day, and this was the birth-day of Paulus. I will revert again to the would-be birth-year, 1558, when discussing the number 19, the number of the letter 19(0).

It was Bacon who was a man of rare skill, who knew many languages, and "performed in our tongue that which may be compar'd, or preferr'd to insolent Greece or haughty Rome, so that he may be nam'd as the mark, and acme of our language." (Ben Jonson, *Discoveries*, 1641). Let us note the words in italics of Andreas's letter. They are: *Thesaurus animarum excilium, quinquagenarium, sacris studiis, Musicis, Mechanicis, liberorum, quadraginta, Epitaphum, confessionis*.

They form a remarkable series, there being a close connection between them. They hint at the *secret* and *sacred books* of the *Rosicrucians*. Andreas says that Paulus was in his 90th year, though his real age was 86 years and 5 months (1561-1647). The number 9(0) is to be read 3. 3 or 33. And 33 is the num. val. of *Bacon*. This may also be deduced from the two numbers 40 and 50, written in italics. Their sum is 90. But there is still another reason. The number 50 or 5 is the great Rosicrucian secret number. In the old Rosicrucian works it constantly occurs. The word *Rosa* (Rose) was their password. The Rose had 5 leaves, and is always, with 5 leaves, to be found on their badges, and is alluded to by Bacon as "The five brethren of the Rose." The number 5 was, too, the

secret number of the secret Christian societies (*Gnostics*) of the first centuries after Christ, many of whose rites were adopted by the secret societies of the 17th and 18th century (Rosicrucian and Masonic). The number 50 was used instead of 5. The num. value of Rosa is 50. On the title page of the *Fama* (1614) are written two lines in italics :—

*Arcana publicata vilescent ; & gratiam prophanata emittunt ; 50. Ergo : ne Margeritas objice porcis, seu Asino substerne rosas. 50.* Each line has exactly 50 letters. Together 100 letters. And 100 is the num. value of *Francis Bacon*.

The translation is :

*" Secrets that are revealed become degraded, and being profaned, give up their perfume ;*

*Also : Cast not pearls before swine, nor strew Roses beneath asses."*

The *Fama* and *Confessio*, the author of which is *unknown*, contain the so called origin of the Society of the Rosicrucians. And it is very striking that these words occur, too, in the 190th letter of Andreas, viz., *Famam* and *Confessionis*. In these books we read that Christian Rosenkreutz was born in 1378, and that he journeyed in the Eastern Counties where he learned all the wisdom and the Kabbala of the Magi.

He translated the book M, that contained all the learning in Magic, Physic and Arithmetic. The *Liber M*, or *Liber Magicus*, was the secret book of the Rosicrucians. According to the *Fama*, Rosenkreutz died in 1484, and his crypt was discovered in 1604. On the Altar, erected above the grave, the letters A.C.R.C. were written. They are to be read : *Altare Christiani Roseae Crucis*. The grave contained the corpse of Rosenkreutz in a wonderful state of preservation, and on his breast was written in gold letters on parchment the liber M or liber T (*librum Testamentum*),



more honoured by the Rosicrucians than the Old and New Testaments. The letters A.C. and T. were from this time inscribed on their badges, with a Cross and Rose. The numbers corresponding with these letters, viz., 1, 3 or 3.1, and 19 were their secret numbers, whereto the cipher o can be joined, forming with them the numbers 103 and 190. By this life of Christian Rosenkreutz, Francis Bacon, together with Val. Andreas, known to him for more than 40 years (also before 1607), as Andreas says, mystifies us. In the last words of the Fama (1614) these words occur:—

*Sub umbra alarum tuarum, Jehova !*

Translated : Beneath the shadow of thy wings, O Lord ! Theologians of all times have sought by these words to identify the author, but have not found the true solution. Bacon used the cipher-method of Trithemius, completely explained by Gustavus Selenus.(1) I can only give here a brief explanation of this method to be found in lib.III. and IV. of the book of G. Selenus.\*

IF WE FOLLOW THE METHOD OF TRITHEMIUS, THE INITIALS OF THE WORDS OF THE TEXT ARE THE SECRET LETTERS. And these letters are themselves written in cipher. They are to be *transposed* in *one, two, three* places, etc., in the alphabet, to reveal the hidden sense. The alphabet of Trithemius contains 22 letters. The I and J are treated as identical, also the U, V and W, while the Y is missing. This method of transposition is the principal method of the Cabala. Julius Cæsar, Emperor of Rome, used it in his correspondence with the tribunes of the people.

If we transpose the initials of the words :

*Sub umbra alarum tuarum, Jehova !*

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1. Den Haag, Oct., 1917, and Jan., 1918. See Neophilologus.

viz., the letters S, U, A, T and J, 5 places to the right, they will turn into A, C, F, B and O.

These 5 letters form the anagram : F. BACO.

Here comes to light the signature (Latin) of Francis Bacon, whose Latin name was Baco, the real author of the *Fama*.

I find these words form part of a prayer written on the fly-leaf of an old Rosicrucian book : "*Sub umbra alarum tuarum, Domine, certanti corona datur.*" Or : " Beneath the shadow of thy wings, O Lord, to him that strives is given the crown." This line is therefore intentionally abbreviated, and the word *Domine* is changed to *Jehova*.

But by the arithmetical methods of the Kabala Bacon has also hidden his authorship in all the numbers found in the *Fama*. The birth-year of Chr. Rosenkreutz is 1378. Now, it was a well known method of the Cabala also used by Trithemius in his *Polygraphie* (1506), to conceal a number by a *multiple* of it. He calls such a secret number *pylorus* (gate) and a multiple of it *polypylorus*. The number 1378 is the product of the multiplication of 106 by 13. And 106 is 2 by 53. Now the numbers 53 and 103 are known to all Baconians. Rosenkreutz died 106 years after his birth. Anew appears 53. The crypt was discovered 120 years after his death, therefore in 1604. Now 1604, read 4601, is 131.31, or A.C.A.C.A., or 10310301.

In this number are again, in a beautiful manner, concealed the letters AC or CA. After this digression we return to the 190th letter of Andreas. Here 190 or 19 is T, or the *liber* T. There had been 19 liberorum (books), and among them the *Thesaurus animarum*. This book is none other than the liber T, mentioned in the *Fama*. The so-called birth-year of Paulus was 1558. This is 19 by

82. If we add together the numbers 1, 5, 5, 8, the sum is again 19. If we subtract this number from 1558 (a well-known method in the Cabala), we have 1539—19 by 81. Now 81 was one of the head numbers of the Rosicrucians, and still is of the Freemasons. The 18th degree of their order is in France still the Rosicrucian degree. Members have on their badge the letters E. R. (*Eques Roseae-crucis*). In the year number 1558 are therefore concealed the numbers 19 and 81, or the letter T and the Rosicrucian seal 81.

Andreae says the true reasons for the exile of Paulus were the envy and guilt of other people. I copy Thos. Bushell's letter to his friend, Mr. John Elliott, Esq. (BACONIANA, April, 1917), which absolutely corroborates this :

" The ample testimony of your true affections toward my Lord Verulam, hath obliged me, your servant. Yet, lest the calumnious tongues of men might extenuate the good opinion you had of his worth and merit, I must ingenuously confess, that myself and others of his servants were the occasions of exhaling his vertues into a dark eclipse ; had not we, whom his bountie nursed, laid on his *guiltless* shoulders our base and execrable deeds, to be scand and cursed by the whole Senate of a State, etc." This, and the *envy* of his political adversary, Coke, were the true reasons of Bacon's self-willed exile. The 50 years of his exile is a blind, and shows that the disappearance of Bacon in 1626, from the stage of the world, was a Rosicrucian death. (*Rosa* = 50). Andreas says that Paulus wrote his Epitaph in elegant picture-writing (*literis eleganter pictis*). He means that the Epitaph of Paulus (Bacon), teaches in cryptic cipher that he was the author of various pseudonymous works. Now there are different epitaphs of Bacon. First, one on the monument in St. Michael's Church at St. Albans. Every one will grant

that this is a very curious and strange inscription. As if it were the most striking feature of Bacon's life is that he sat as an old dotard in an armchair (*sic sedebat*). But a key is given by the information that he *unfolded* all the *arcana* of civil wisdom (*evolvisset omnia arcana sapientiae civilis*). The word *arcana* was in the 16th century especially used for the methods of cryptic writing. Trithemius says that his methods were founded on the *Arcana Mosaica*, which is the Cabala of the Jews. The words "*composita solvantur*," of the inscription indicate that the *composing parts* (of the words) *must be separated*, or that the various letters of the words, which are cryptic letters, must be dis-united. THIS IS INDEED THE CASE. I have been successful in deciphering by the methods of Trithemius this epitaph in St. Michael's Church, St. Albans. Also the hidden sense of the Latin inscription on page 18 of the *Advancement of Learning*, Ed. 1641 of G. Wats, mentioned by Mr. C. Cunningham on page 229 in *BACONIANA*. I have read the inscription beneath the bust at Stratford, that on the Shakespeare monument in Westminster Abbey (1741), and that on the monument of Edmund Spencer. They all reveal, by the same method, that these inscriptions are in honour of Francis Bacon, and that he was the author of the works of those persons. It would take too much space to reproduce the decipherings, but I hope, by kind permission of the Editors, to do this in a future number of *BACONIANA*.

The principal aim of Bacon, after the year 1626, was to preserve his *fame* (*ut famam tueretur*).

"Far fly thy Fame, most, most beloved,  
Whose silent name one letter bounds,"

as Marston says in his epigram.

It was the Rosicrucian book, the *Fama*, that Bacon wrote (probably in co-operation with Val. Andreas) before the year 1610. It is the word *Fama* that is to

be found in the Latin motto prefixed to the *Advancement of Learning* of Bacon :—

*Crescit occulto velut Arbor aevo  
Fama Baconi.*

That is : The Fame of Bacon grows, like a tree, with the hidden lapse of time.

It is interesting that in the initials of these Latin words is an anagram. The letters are : C. o. v. A. a. F. B.

The deciphering is easy. Av' F. BACO.

Hail, Francis Bacon.

The word *Ave* was a password of courteous recognition with the brothers of the Rose. In meeting, the first said : *Ave Frater* ; the second answered *Roseae et Aureae*, whereat the first closed with *Crucis*. But in this Latin motto is concealed, too, the num. value of the word Bacon, viz., 33, because the initial B of Baconi is the 33rd letter of this motto.

It was the death and biography of the author of the Rosicrucian books, *Fama* and *Confessio*, the Founder of this Society and their Grand Master, that Andreas communicated to the most illustrious brethren of the Rose, the Princes of Brunswick-Lunenburg.

(DR.) H. A. W. SPECKMAN.

Arnhem (Holland).

#### NOTE.

The laudatory poem in the *Cryptography* of G. Selenus (1624) contains two lines in cipher-writing in which are concealed the true name of the author of this book and also that of the author of the poem. These lines are :

Hakul Gavoseti, Visodrum Xydreal Uvyn,  
Zehnablu Progodset Rhidue Nagdeory.



If we write the letters of even number next to one another they form the line :

AUGUSTUS DUX DE LUNENBURG DER JUNGER.

This is the true name of Gustavus Selenus.

The name of the author of the poem is hidden in the *initials and final letters* of the three first words of the first line, viz., *Hakul Gavoseti Visodrum*. The letters are : H.L.G.I.V.M.

These letters are to be transposed 6 places to the left. They become : B.E.A.C.O.F. or F. BAECO.

The letter E is a superfluous letter (*litera otiosa*). It occurs many times in secret cipher to impede deciphering. The author is therefore F. BACO. But the E in BEACO (n) is a hint, too, at the Beacons of the title page. The numeral value of F. BEACO is 31 or CA, the Rosicrucian Seal.

[A very interesting old portrait of Duc Auguste as Faust was lent to the Bacon Society for some time by Miss Alicia Leith, "Faust before Faust was written." See "Wolfenbittel and its Players," vol. i., 3rd series, Baconiana.—Ed. Note.]

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## OF TRUTH.

THE few faithful to the claims of Francis, Baron Verulam, Viscount St. Alban, to very extensive authorship will be wise to confine effort to ascertaining, rather than proclaiming, the truth of his concealed life and work. To obtain even a moderate acceptance by the general public of the actual achievements of the great poet philosopher is not practical politics.

Mankind on this subject is disdainful and unbelieving

but mostly indifferent. The literary pundits are bitterly hostile.

In "My Life of Adventure," A. G. Hales relates, that having, as a press reporter, succeeded in examining a mine alleged to be rich in ore he rode back to the town whose inhabitants were busy buying and selling the shares. "Boys," he shouted: "she is a damn swindle." In vain he waited for the cheers. "I was too young to know that mankind hates truth; that knowledge comes by experience. I got black looks, and hard words as I swung homewards in my saddle, though I had saved a community from being robbed and duped."

Anatole France in his novel, "The Amethyst Ring," shows why mankind prefers falsehood.

"Do you not think?" said M. Leterrier, "that truth contains a power that renders her invincible and sooner or later ensures her final triumph?"

M. Bergeret: "On the contrary, I opine that in the majority of cases truth is likely to fall a victim to the disdains or insults of mankind, and to perish in obscurity. . . Nations live on mythology, monsieur; from legends they draw all the ideas necessary to their existence. They do not need many, and a few simple fables suffice to gild millions of lives."

The Stratford actor authorship myth has become universally accepted. "Please leave us with our illusions, even if they are illusions," say many. Others without investigation will affirm oracularly that Bacon did not write the plays, but they were the work of a combination of writers whose names never will be known at this distance of time. Even many Baconians close up the gates of their minds at various points on the road. Convinced that he wrote the plays, the suggestion that he did not die in 1626 excites vehement opposition.

Bacon seems to have had expectation of the danger of concealment. In his "Essay of Truth," he remarks : " A mixture of a lie doth ever add pleasure. Doth any man doubt that if there were taken out of men's minds, vain opinions, flattering hopes, false valuations, imaginations, as one would, and the like ; but it would leave the minds of a number of men poor shrunken things, full of melancholy and indisposition and unpleasing to themselves."

Again he remarks :—" but no pleasure is comparable to standing upon the vantage ground of truth (a hill not to be commanded and where the air is always clear and serene) and to see the errors and wanderings and mists and tempests in the vale below ; so always that the *prospect be with pity*, and not with swelling or pride."

In the " New Atlantis " he described one of the fathers of Solomon's House as " a man of middle stature and age, comely of person, and had an aspect as *if he pitied men*."

Long before he wrote the " New Atlantis," Francis Bacon had begun to look upon himself as a superman, and from that attitude to regard men with pity.

His mind had been developed by intensive culture. He read Latin at an early age with the facility with which a present day University student reads English. His tutors, before he was eighteen, included Paulet for French, Florio for Italian, Dr. Whitgift for Divinity, Gabriel Harvey for Rhetoric and Poetry. Duncombe was his resident tutor while in France with Paulet. Most of these tutors were enthusiastic reformers with regard to the respective subjects they taught.

By the time he was eighteen Francis had been two years in France, mostly at the French Court whether in Paris, Blois, Poitiers or elsewhere. Back in England in 1579 we know from the " Immerito Letters "

## Of Truth.

that he was living either at the English Court, or at the Earl of Leicester's house in the Strand, writing either poetry or masques for the Chapel children to perform at Court, or stage plays for the men-players in the inn yards.

In October, 1580, however, he complained to his guardian Lord Burleigh at being put at Gray's Inn to study the common laws, "forsaking likely success in other studies of more delight, and no less preferment." The following year was devoted by young Francis to travel in France, Italy and Spain.

Returning once more to England he resumed his literary pursuits, particularly the composition of poetry and plays. No one can carefully read Spedding's "Life and Letters of Bacon" without seeing that, beyond desiring to be one of the Law Officers of the Crown for the sake of its emoluments, Francis had no interest in the law. Except "serving the Queen in place," that is to say looking after her legal business (as her special private lawyer and counsel), he did not think the ordinary practice of the law "would be admitted for a good account of the poor talent which God hath given me."

The great task to which he had devoted himself was the education of his Age and Nation. When only 31 years old he wrote to Burleigh to say he had taken all knowledge for his province. And he was hard at work doing it. Poems, nouvelles, tales, essays, controversies and plays were regularly published from his pen. Yet of himself he was silent. His writings printed before 1597 were anonymous or masked in pen-names or the names of paid assistants. The Queen knew of much of his published literature. He wrote the "Faerie Queene," and the "Arte of English Poesie" at her desire. She often employed his pen in public writings of satisfaction (as he told Earl Northumberland)

Burleigh also knew. So did Sidney, Walsingham, Vere and Essex. Anthony Bacon knew (see his letter to his mother of April, 1593). Sir Thomas Bodley knew and regretted, but wished Francis success (see his letters.) Tobie Matthew was greatly in his confidence,—in fact, Francis called him his “alter ego.” There are indications that Francis rather got beyond himself. The Greeks regarded their deity as dwelling in the clouds round Mount Olympus. The Hebrews were of implicit faith that their God was in the clouds of Mount Sinai. Francis began to regard himself as having God-like qualities, but the clouds in which he enshrouded himself were clouds of ink. In 1598, Hall, the Christian satirist, wrote of Labeo :—

Gird but the Cynick's helmet on his head  
 Cares he for Talus or his flayle of lead?  
 Long as the crafty cuttle lieth sure  
 In the black cloud of his thicke vomiture,  
 Who list complaine of wronged faith or fame  
 When he may shift it to another's name.”

“Labeo” was the name of a prominent lawyer of ancient Rome. It is one of the few names, the letters of which by simple count total 33 and by kay count total III—the numerical equivalents of the letters in the word “Bacon.”

Marston about the same time attacked Hall for his spite against “Mediocria Firma,” which was one of Bacon's mottoes.

In 1612 a book of Emblems, “Minerva Brittanna,” was published title-paged to Henry Peacham, who was probably the engraver.

On the front page is an Emblem showing a hand pushed from behind a curtain and writing the words “Mente Videbor.” Surely Powell alluded to this



in the Attourney's Academy, 1630, when addressing, Lord Chancellor Bacon as though still alive, he wrote —

Oh give me leave to pull the curtain by  
That hides thy worth in such obscurity.

On page 32 of the Emblems of 1612 is a hand from the clouds holding a heavy, and, therefore, shaking speare, the point of which is also in cloud. On page 33 is a portrait of Bacon.

Mr. Smedley has pointed out the Bacon-Shakespeare inference of the first emblem in the Plempii Emblem book of 1616, which is the date of the year the actor died. On the top of a mountain the goddess Fortune is depicted thrusting from it a man in actor's garb, and assisting to the place a man uncommonly like the pictures of Francis Bacon, so far as can be judged from a back view. The text of the Latin words indicates clearly that Bacon was meant.

Francis must have doubted if people would ever understand the significance of the Emblems of which he seems to have been the instigator, and often the designer. He had learnt, too, and said in his "*De Augmentis*," that people readily pass over the easiest cipher communications.

Was it then, perhaps, that he decided to caricature the errantry upon which he had himself set out, as the gentle Red Cross Knight of his Faerie Queene? Some sixteen years after the publication of that poetical narrative he would seem to have depicted himself as the mad philosopher, the Knight Errant Don Quixote. The name would intend Francis himself. D'on (of one) qui (who) s'ote (hides himself).

The multitude after three hundred years have accepted the mythical and rejected the true.

Emblems are brushed aside. Ciphers are ignored.

Mr. Robertson, the confuter of Baconian heretics, remarked in his book: "I have drawn the line at ciphers." Truth may be in the Well, but I shall not bother to look. The False has settled on the throne, The only progress to be marked at the present time is in the frequent indications of an uneasy suspicion that Bacon cannot altogether be disassociated from the literary mystery of the Elizabethan Age.

"Mente Videbor":—By my mind I shall be seen:—"What is Truth?" said Jestling Pilate, *and would not stay for an answer.* In those words Bacon commenced his "Essay Of Truth." In re-reading the Shelton "Don Quixote" recently, I was impressed with that sentence which I met with three or four times: "Would not stay for an answer."

PARKER WOODWARD.

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### SONNETS, 153-154.

SEVERAL critics have pointed to the fact that the last two sonnets (153-154) are paraphrases of a Greek epigram from the *Palatine Anthology* of Marianus, a Byzantine, probably of the 5th century, The epigram is attributed to a certain Zenodotus of uncertain date.

No English translation is known to have existed, but a Latin version is given in *Selecta Epigrammata* (Basel, 1529), and there is an Italian rendering in Tolomei's *Versi et Regole* (1539.) Credit for the discovery of Shakespeare's original source was claimed by Professor Hertzberg in 1878; but, as Churton Collins pointed out, Dr. Wellesley of New Inn Hall, Oxford, in *Anthologia Polygotta* (1849) quotes Shake-

speare's lines for a version of this epigram. On page 133 of Dr. Wellesley's book, "Lord Bacon" is mentioned for his versifying of another Greek epigram, *viz.* the poem "The World's a Bubble," and it is not a little significant to find the "unlearned" Shakespeare (as some speak of the poet who has taught the world !), figuring with the universal genius who left Trinity College at the age of eighteen, without taking a degree, as a protest against the methods of study prevailing there.

To his versification of the epigram, Shakespeare has added a reminiscence of a visit to the warm waters of Bath, in the train of Queen Elizabeth ("a maid of Dian's") :—

I, sick withal, the help of bath desired  
And thither hied a sad distempered guest,  
But found no cure.

The term "valley-fountain," in Sonnet 153, has been thought especially appropriate to the Bath Spa.

The spring, whither Shakespeare hied, is said to be "a healthful remedy for men diseased," but there is nothing about curative powers in the Greek original, which, literally translated, reads :—

Here beneath the plane-trees, overborne by  
gentle sleep, Love slumbered, giving his torch to  
the Nymphs' keeping ; and the Nymphs said one  
to another, "Why do we delay ? And would that  
with this we might have quenched the fire in the  
hearts of mortals." But now, the torch having  
kindled even the waters, the amorous Nymphs  
pour warm water thence into the bathing pool.

The lines of sonnet 154 corresponding to the epigram appear thus :—

The little Love-god lying once asleep  
 Laid by his side his heart-inflaming brand,  
 Whilst many nymphs that vow'd chaste life to keep  
 Came tripping by ; but in her maiden hand  
 The fairest votary took up that fire  
 Which many legions of true hearts had warmed ;  
 And so the General of hot desire  
 Was, sleeping, by a virgin hand disarm'd.  
 The brand she quench'd in a cool well by,  
 Which from Love's fire took heat perpetual.

It will be seen that there is no mention in the original of this " fairest votary " (said in the previous sonnet to be " a maid of Dian's "), and there must be some purpose for introducing her. She is doubtless, as Sir George Greenwood has suggested, the same as that " fair vestal throned by the west " at whom young Cupid loosed his fiery love-shaft, but which being

Quench'd in the chaste beams of the watery moon,  
 The imperial votaress passed on  
 In maiden meditation, fancy-free.

*Midsummer's Night Dream* I. II-

The evidence that there is an allusion to the Queen in these two sonnets is strengthened by the description of the fountain as that

which yet men prove.

Against strange maladies a *sovereign* cure.

The Queen, therefore, appears from this to have been successfully treated by these medicinal waters, and, according to Nichols' *Progresses* (Vol. III., 250), she was at Bath in 1592, and seems to have been a frequent visitor.

There is certainly no evidence that the Stratford player suffered from any of those "strange maladies" requiring treatment at the Spa, and it is out of the question to suggest that this, doubtless, "deserving man" would have been invited upon such an auspicious occasion, and gone there as "a sad distempered guest." This is only another example of the imbecility of thinking to fit this rude fellow into the great Shakespeare frame. It is quite impossible to allow him a line of the Poems and the Sonnets, for they are throughout the work of the most polished and cultured intellect of that period. Had this exquisite poetry been handed down to posterity without any name to it, the obscure actor of Stratford would be about the last person in the realm to claim consideration; and Bacon would have been among the first, and easily established by universal consent.

Everything points to Francis Bacon as the author of these verses. Greek epigrams were within his reach, and as for the references to the poet's journey to Bath, here is a gentleman who was always somewhat of an invalid, and who might have accompanied the Queen. "Shakespeare" seems to have been favoured upon some other occasion for, in Sonnet 125, he speaks of having honoured some royal "progress" with his presence as a canopy-bearer. Gerald Massey was a staunch Stratfordian, but he admits that here "the speaker is a person who has borne the canopy of state as a lord-in-waiting. This is not Shakspeare." From his youth upwards the state of Bacon's health was the subject of considerable discussion and correspondence. In 1590, Lady Bacon writes to Anthony "I think verily your brother's weak stomach to digest hath been caused and confirmed by untimely going to bed, and then musing *nescio quid* when he should



sleep.”\* Writing to Anthony in 1594 from Twickenham, Francis, in recommending a physician to him, alludes to his complaint as “want of digestion.”

In 1600, he writes at the age of thirty-nine, of “my last years, for so I account them, reckoning by health not age,” and three years later (Preface *De Interpretatione Naturae*) says :

“When I found that my zeal was mistaken for ambition, and my life had already reached the turning-point, and my breaking health reminded me how ill I could afford to be slow,” &c.

There was no improvement at the latter end of his life.

Chamberlain writes to Carleton in 1617 with reference to Bacon’s absence from his court owing to indisposition :

“But in truth the general opinion is that he hath so tender a constitution both of body and mind that he will hardly be able to undergo the burden of so much business as his place requires.”

Bacon speaks of himself (*Novum Organum*, 1620) as “a man of no great share of health.”

“Shakespeare” travels to Bath, “a sad distempered guest.” To Bacon’s infirmity there was added a disposition to melancholy. As early as June, 1595, we find Lady Bacon writing to Anthony about Francis :—

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\* The abnormal activity of “Shake-speare’s” brain was the cause of similar nightly musings :

Wearied with toil, I haste me to my bed,  
The dear repose for limbs with travel tired ;  
But then begins a journey in my head,  
To work my mind, when body’s work is done.

Sonnet 27.

Crosby told me he looketh very ill, he taketh still inward grief I fear.

On 5th August of that year she again harps upon his "distemperature" and sadness :

I am sorry your brother with inward secret grief hindereth his health. Everybody saith he looketh thin and pale."

In his *Comentarius Soluthus* Bacon repeatedly refers to "a symptome of melancholy," which had long oppressed him with strangeness in beholding and darksomeness." Further on he records : "I was taken much with my symptome of melancholy and doubt of present peril." It is quite clear that the author of Hamlet and the Sonnets suffered from depressed spirits, and it is not surprising to find such depression to have afflicted Bacon from time to time. Of himself he notes further a "disposition to melancholy and distaste specially the same happening against ye long vacation when company failed and business both," making him grow "indisposed and inclined to superstition." This refers to the time of life when he occupied the Solicitor's place, and this indisposition recurred even when he advanced further in the State, for, he continues :

Now upon Milles place I find a relapse into my old symptome as I was wont to have it many years ago, as after sleeps ; strife at meats, strangeness cloudes, &c.

Surely a particularly "sad distempered" man !

Bacon hints pretty strongly that he had been taking the waters of the Spa and had also been spending his time drinking from Apollo's goblets at the Castalian

spring, like the "William Shakespeare" who placed that Ovidian couplet at the head of *Venus and Adonis*. In a letter which Spedding dates to 1595, Bacon writes to Essex :

As for appetite, the waters of Parnassus are not like the waters of the Spaw, which give a stomach ; but rather they quench appetite and desires.

From every point of view, Bacon's authorship of these sonnets appears highly probable, and by no stretch of fact or imagination is it possible to bring the Stratford maltster into contact with a line of the Shakespeare poems and sonnets. As a forlorn hope Sir Sidney Lee says that "the references to travel in the Sonnets have been reasonably interpreted as reminiscences of early acting tours." But he rather spoils the calculated effect of this by his frankness about the wide reading revealed in Shakespeare's verse. He finds the poet borrowing from Plato, Ovid, Petrarch, Ronsard, Desportes, Sidney, Watson, Constable, and Daniel. This list is far from complete, but is sufficient to show that Shakespeare was familiar with French and Italian literature, and could draw upon the representative poets and philosophers of "insolent Greece and haughty Rome."

R. L. EAGLE.

## OBITUARY.

THE Editors regret to record the death of Major Benjamin Booth Haworth-Booth, of Haworth Hall and Rolston Hall, Yorkshire. Major Booth died in London, after a very short illness, on the 8th November. He was educated at Eton and Trinity College, Cambridge, and was called to the Bar at the Inner Temple in 1886. He was a Magistrate for the East Riding of Yorkshire, and had served in the Yorkshire Imperial Yeomanry and the Yorkshire Militia Artillery. He was for many years a member of the Bacon Society, and made some interesting contributions to BACONIANA. His chief interest was in the endeavour to elucidate the mystery surrounding Bacon's literary work, of which, as some think, the amount issued under Bacon's own name was but a fraction. Some of the cryptograms that he discovered in works of the Bacon period were remarkable, and almost startling in the evidence of their design.

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# LIFE OF ALICE BARNHAM, WIFE OF SIR FRANCIS BACON.

MOSTLY GATHERED FROM UNPUBLISHED DOCUMENTS.

BY A. CHAMBERS BUNTEN,

*With Portraits.*

[Published by Page & Thomas, Ltd., 131, Finsbury  
Pavement.]

THIS little book abounds with evidence of much original research, and the results are presented in an attractive and readable form. Deep interest attaches itself to everything connected with Bacon, but of his married life, says the *Encyclopædia Britannica*, little or nothing is known. So far as the character of the child wife of the great philosopher and her conduct after widowhood are concerned, Mrs. Buntzen throws some light into this obscurity. Led to the altar at the age of 14 by Francis Bacon, who was more than thrice her age, Alice Barnham finds herself eleven years later called upon to do the honours at York House as the Lady of the "trusty Counsellor," in whose hands the King had vested the management of public affairs during his absence in Scotland. Mrs. Buntzen gives, as the *frontispiece* of her book, a portrait of the Viscountess St. Alban which was formerly believed to be that of Lady Bacon, the mother of the Lord Chancellor. The features are those of a woman of strong character, who could by no means have played the part of a cipher in her husband's career. Probably she inherited some of the temper of her mother, who was called "the little violent lady." Extravagant and fond of finery, Bacon's wife had not the disposition to



guide him into a course of economy which he himself lacked. The spectacle of the middle-aged and sober-minded philosopher attired in a wedding dress of purple velvet, with cap and shoes to match, may have been occasioned by the desire to match the cloth of silver, with ornaments of gold, worn by the girl whom, it is evident he fondly loved.

What a contrast to the feelings with which, fallen and forsaken, he penned the year before his death a codicil to his will, utterly revoking *for just and great causes* the ample provision he had made for his wife. What these causes were is sufficiently revealed by her marriage, within a fortnight of becoming a widow, to John Underhill, who was probably identical with a gentleman-in-waiting at York House, named Underhill. Nemesis, however, pursued him. The ill-starred union ended in unhappiness and judicial separation, apparently on account of Underhill's jealousy of Robert Turrell, one of her ladyship's household. Mrs. Bunten traces a relationship between the second husband of Lady St. Alban and the Underhills from whom W. Shakspeare purchased New Place at Stratford-on-Avon. The sadness of the story is relieved by bright incidental sketches, notably by a humorous description of "Lusty Pakington," the father-in-law of Alice Barnham. The book contains, in addition to wills and pedigrees, a copy of the Inquisition taken after the death of "Francis, Lord Bacon, late Viscount St. Alban," and forms a valuable contribution to Baconian literature.

JOHN A. COCKBURN.

## A PONDERATION.

Not without honour, but in his own country.

*Volume II. English Literature, an Illustrated Record from the Age of Henry VIII. to the Age of Milton, by Richard Garnet, C.B., LL.D., and Edmund Gosse, M.A., LL.D. Heinemann, 1913. Frontispiece, a coloured "Copy from original Portrait of Shakespeare, in oils, 1609, accepted as the Portrait engraved by Droushout for the 1623 Folio."*

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**A** CCEPTED by whom ? Years since Mrs. Stopes stated publicly that all originals were now given up ; and a lecturer in the "Birth Place," Stratford, gave as her reason that there was no portrait painter in England at the time to paint Shakespeare ! When it needs such a "big one" as that, a cause must be in a very bad way. Pages 6—28 of this work are devoted to Francis Bacon.

The same old story ! The garment of detraction instead of the garment of praise ; the solid determination that, whatever proof is found to the contrary, Francis must and shall be shown a man of little moral rectitude and less honour ; devoid not only of warm affections but even of a good and honest heart.

The I-am-holier-than-thou-ism of the authors of these pages provokes laughter from its arrogant absurdity. The "Idol of the Market-place" is to be made attractive and popular ; so the cart is put before the horse. The plate issued by Isaac Jaggard and Ed. Blount, 1623, is accounted the copy—not the original—though the graver, with no little skill, has cut absolutely different buttons, eyes, forehead, hair, ear. He conveys, as he meant to do, a Mask, both by the

double facial outline and by the attachment of the false hair.

Now for the text. The Poet who, Shelley says, satisfies his senses as his superhuman wisdom satisfies his intellect ; the " Great man," whose " glory " Gassendi prophesies : " far from perishing with the lapse of time, is destined to increase throughout all the ages of the world." The Historian, whom Hallam compares favourably with Aristotle for his moral and political wisdom, and with " all the writers most celebrated for their deep insight into civil society and human nature," is not openly defamed but insulted by a sort of " back-hander " which is meant to stick, and does so, alas, in minds lazy and shallow.

For instance, Francis is quoted with reference to Essex, p. 8 : " I held my Lord to be the fittest instrument to do good to the State, and therefore applied myself to him in a manner which I think happeneth rarely among men."

Read dispassionately, this presents Francis as a keen lover of his country and a true believer in his friend, Robert Essex.

Far from conveying this idea to Drs. Garnet and Gosse they say : " This was probably as high an ideal of friendship as Bacon was capable of attaining. He could not entertain an entirely disinterested affection, but could love for a consideration."

This criticism is preposterous, but the next sentence goes one worse—" which, in this instance, was not of a sordid or self-interested character." Then why, in the name of Justice, pen those shameful words ? Without a shadow of evidence brought to bear upon their accusation ; by inference, used by these special pleaders for the object of damaging the character of a man unable to defend himself, they prejudice not the mind of a judge in one small Court, but the world at large.

There is inconsistency in these pages which puzzles one. After mocking at Francis as Essex's counsellor, this sentence occurs, p. 11 : " Bacon seemed exactly the mentor such a sovereign as James requires ; and happy would it have been for the kingdom if James could have accorded him unlimited confidence." Here is no sneer at his ideas, or doubt thrown on his love for king and country. Indeed, hints are given of Francis being *unappreciated* in his day. " The condition of his own times left him no other part than that of a secret counsellor, commonly disregarded." And again : "The circumstance of his age also deprived him of much of his renown." If they feel thus, how strange is it that these authors should rob him of what a man holds most dear—his honour, and of other things not less justly his—loftiness of spirit, self-devoted high-mindedness magnanimity—no, this odd book actually admits him to be " a magnanimous man ! " On p. 18 we read this :—

" The extraordinary point . . . is the alliance of mere self-seeking with so ample an endowment of the wisdom from above."

The extraordinary point is that our critics think they can gather figs from thistles, and that the same fountain pours out sweet waters and foul.

With their pen still wet from the last sentence, they condemn Francis for " moral nature not the most exalted," and " for wisdom not from above."

Blind leaders of the blind, they quote, on p. 19, The Essay of Fortune to prove this : " Extreme lovers of their country, or masters, were never fortunate ; neither can they be, for when a man placeth his thoughts without himself, he goeth not his own way." Fine satire, which is quite lost upon his critics, though the preceding words might have illuminated them. " Certainly there be not two more fortunate properties

than to have a little of the fool and not too much of the honest." To be fortunate, as this world goes, was certainly not Francis' fate ; but to aim at something much higher, with Divine wisdom and strict honesty of purpose, and so lose caste, position, friends, is the destiny of Reformers and Patriots, among whom stands great Verulam, not in the rear, but in the van.

As usual with detractors of Francis, his part played in the Essex trial is a fruitful source of invective. Happily in the eyes of patriotic men of Law who know, he stands scathless in this matter, but these author enemies would have us think he had a stone where his heart should be, and that not only did he leave Essex to his fate, but did his level best to see that his head came off.

In proof that Francis was all head, and that his lofty ideas on paper were the efforts of brain, not heart, his Essays of Friendship and Love are cut up. Contrariwise we see a panegyric on the " noble fruits " of friendship, written so spontaneously that we hear the wounded heart once suffocated by its secret sorrows joyfully beating in time to the music of his words, because comforted and healed by the sovereign medicine of a friend's sympathy and love ; we see a mind darkened and oppressed by the storms and tempests of an unfortunate life sweetly eased of its burden by the " dearness of Friendship," by the " comfort of Friendship " that makes for it a " fair day out of a black one."

We ask, when Verulam's view of Love as " the perturbing force that overthrows wisdom and turns counsel into foolishness " is so harshly condemned, how is it that the author of *Troilus and Cressida*, and *Romeo and Juliet* goes unreprieved ?

*Verulam* : It is well said that it is impossible to love and to be wise.



*Cressida* : To be wise and love exceeds man's might,  
that dwells with gods above.

*Friar Lawrence* : Violent delights have violent ends.  
Love moderately. Fond madman . . . I see that  
madmen have no ears. Art thou a Man ? . . .  
Thy wild acts denote the unreasoning fury of a beast.

Truly we see in *Romeo and Juliet* the "perturbing force" pictured as passionately as anywhere in literature. Truly is it "like a Syren, like a fury."

"Characteristic it is that Bacon should regard love as an inconvenient and irrational passion," says Garnet & Co. Suppose he does, as the writer of the Plays does, what then? May we not therefore believe he, too, has been lifted to Heaven by its power only to be hurled in his turn down to hell? This Essay is the warning of a man of sorrows acquainted with heart-break to his fellows, not to play the part of passion's slave, or tear the heart-strings to tatters, but give Divine Love a chance to govern the soul—the Love that admits no impediment to the marriage of minds.

Francis Bacon is further described as the "Intellectual Man," not the Poet.

Edouard Shuré in his delightful book on "Pythagoras and the Delphic Mysteries" places "Intellectual Persons in the third and rare class of men who have set free the intelligence from the tyranny of the passions," and so prove the height of spiritual evolution to which they have attained. Far from describing them as cold-hearted and cold-blooded, he says: "They include such heroes as perish in martyrdom for their country, the highest types of poets, and especially true philosophers and sages, those whose mission it is, according to Pythagoras and Plato, to govern humanity. In these men passion is not extinct, for without it nothing could be effected; it constitutes fire and electricity in the moral world." We have in these

words (page 151) an exact portrait of the National Poet of England, the advanced Philosopher-Initiate, and the Proto-Martyr St. Alban.

Possibly Dr. Garnet and Edmund Gosse, poets themselves, argue from the personal experience standpoint rather than from that of Shuré the Mystic. He says : " In the *second* degree of human development passionate people are fitted to become . . . poets. The great majority of savants and literary men belong to this class. *They live in relative ideas, modified by passions or limited by a fixed horizon, without rising to the height of pure Idea or Universality.*"

The glove is thrown down in *English Literature* on the score of Bacon, the man of Intellect, being incapable of producing in his acknowledged writings lines instinct with the innermost spirit of poetry as :—

" But that wild music burdens every bough."

" Bare ruined choirs where late the sweet birds sang."

I accept the challenge, quite content to range myself on the side of Shelley rather than on that of Gosse and Garnet. What does an unbiassed mind think of these lines as instinct with poetry ?

" Is not the quivering upon a stop in music the same with the playing with light upon the water ? " ;

What about the translation of

*Splendet tremolo sub lumine pontus ?*

" The silver splendours tremble o'er the tides."

And again :—

" The breath of flowers is far sweeter in the air  
Where it comes and goes like the warbling of music than in the  
hand."

" The excellencies of her person . . . do make so sweet a wonder."

" Send the boar to the fountain, the south to the flowers."

" Ethereal dew of the sciences gathered from so many flowers."

" Her Majestie's Mercy an excellent balm, that did continually distil from Her Sovereign hands and made an excellent odour in the senses of her people."

Last but not least :—

" The world's a bubble, and the life of man a span ;  
In his conception wretched, from the womb so to the tomb.  
Nurst from his cradle and brought up to years with cares  
and fears,  
Who then to frail Mortality shall trust but limns on water or  
but writes in dust."

That great Verulam was a poet, though a concealed one, is amply proved by the Latin Elegies or *\*Manes Verulamiani* written at his supposed death in 1625. Dr. Garnet, finding me in despair at the British Museum over the impossibility of discovering anything about his interment and death, pointed out to me Thomas Randolph's Elegy to the "Incomparable Francis Verulam" among his collected Poems. It is the finest of all the *Manes* dug out for us by a German Professor from the unpublished Posthumous collection of MS. left by Thomas Rawley. Dr. Garnet makes no allusion to this collection in this Article on Bacon, nor mentions he is apostrophised in it as Apollo, is mourned by Melpomene the Tragic Muse, and is called Quirinus the Spear-Shaker. If not, why not ?

One bit of insight illuminates *English Literature*. It says Bacon's "soul was like a star, and dwelt apart, even more than Milton." This criticism unravels the secret of the Sonnets, or of some of them. The description there of his "Love" describes ideal "Love," that "elder Cupid" which Bacon has spoken of in words so full of import. Truly his Ideal Love had beauty "that ne'er touched earthly faces." His later Sonnets picture false or inconstant love which in

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\*See BACONIANA, Vol. 3, New Series, pp. 140-151, 242-251.

Vol. 4, " " pp. 56, 110, 194, 266.

the person of his child-wife stabbed once again his much-wrung heart.

We have yet to realise him as a man of sorrows. Perhaps the following words of Zimmerman on Saint John of the Cross may best express what I wish to emphasise: "The keenest sufferings, that of being 'despised,' especially by those to whose respect he was entitled in the highest degree, were reserved for the later years of his life. So far from striking an insensible stoic soul, these tribulations are the lot of most refined and therefore most sensitive hearts."

Page 201 is devoted to the Baconian theory and must not be left out of this review. Of all perfectly silly questions is one asked to prove that Bacon could not have written *Hamlet*, or *coached the players*—"Did he go down to the Theatre for the purpose, taking boat or riding over London Bridge, or did he drill the players at his chambers?" It breathes the same spirit that induced Dr. Garnett (R.I.P.) to read a paper at a meeting I was at to prove: "That Bacon could not have written the Plays because he had no sense of humour." Had Dr. Garnet any?

With regard to one Editor of this wonderful Volume we can only hope that he has *now* learnt to understand and appreciate the sublime mind he has so disparaged. With regard to Edmund Gosse, he still has time to recant and do full justice to our Emperor of men.

One comfort is that it can matter very little now to a great soul like Verulam what men have chosen to say ill of him. I close with some words of his on Death:—

"What is more heavy than evil fame deserved?  
 . . . I have laid up many hopes that I am privileged  
 from that kind of mourning, and could wish the like  
 peace to all those with whom I wage love."

ALICIA AMY LEITH.

(Reprinted from "*Fly-Leaves*," No. 7.)

## PHENOMENAL LITERARY OUTPUT.

IT is not likely that the problem of the authorship of much of the Elizabethan literature will ever be completely solved, any more than it will ever be known how much of the plays of " Terence " was written by the emancipated slave and how many of them by the patricians Lælius and Scipio. Those, however, who regard it impossible that Francis Bacon could have found time to produce the works which many keen literary critics have attributed to him, would do well to scan the output of Lope Felix de Vega (1562-1635). He, during a varied career as soldier, priest and poet, fought in the Spanish Armada, was secretary to the Spanish Inquisition, and ended his days as a penitent amid severe self-inflicted flagellations. Nevertheless he is credited with having written 1,800 ordinary plays and 400 mystery plays ; while his poetical works are published in an edition of 20 volumes. 21,300,000 of his lines are said to have been actually printed, yet he asserted that the unprinted lines were still more numerous. Some of his poems were published anonymously, and some under an assumed name.

His versatility and many sided disposition exposed him to much adverse criticism. He received large sums as presents from his admirers, in addition to his income, which was princely, but his improvident and indiscriminate charity ran away with these gains and rendered his life unprofitable to his friends and uncomfortable to himself. Vast as was his genius,



his services to mankind bear no comparison to those rendered by Bacon. Yet how different was the treatment accorded by Spain and by England to these two great contemporaries. De Vega was held in almost idolatrous reverence during his life, and the honours paid to him after death surpassed even those accorded to kings ; while the memory of the greatest of Englishmen was, and is still, a reproach to the ignorant and unthinking mass of his fellow countrymen, whose lives are enriched by his labours.

JOHN A. COCKBURN.

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On Thursday, the 22nd January, a few of the more ardent members of the Bacon Society lunched together at Jules' Restaurant, in Jermyn Street, to celebrate Francis Bacon's birthday. The President of the Society, Sir John Cockburn, took the chair, and the other end of the table was occupied by Mr. Crouch Batchelor, the Vice-Chairman. A charming feature of the proceedings was a number of large cards bearing a photogravure of Bacon in his study, around which Miss Alicia A. Leith had executed most artistic floral decorations. The guests to whom these souvenirs fell were very fortunate. Parallelisms between Bacon's works and "Shakespeare's" plays were also printed at the foot of the cards, and some of them constituted striking evidence of the identity of the writer.

A toast to "The Immortal Memory" was drunk in reverent silence. Miss Alicia A. Leith made a very interesting speech. The health of the President was

proposed by Mr. Crouch Batchelor, and responded to by Sir John at considerable length with much instruction to his hearers. It was altogether a bright and cheerful function and all present went away delighted.

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On the same evening Mr. W. T. Smedley, whose devotion to the cause of honouring and enhancing the fame of this greatest of Englishmen is well-known, gave a very large dinner party at the Lyceum Club, at which many distinguished guests were present, including Sir John Cockburn, Sir George Greenwood, Mr. Clement Shorter, the American professor, Dr. Maclaine, Mr. Harold Hardy, Miss Alicia A. Leith, etc. The speeches were of a high order.

## CORRESPONDENCE.

### THE POET KEATS.

*To the Editor of BACONIANA.*

SIR,—Sir Sidney Colvin's recent publication on "The Life and Works of Keats" should finally silence the nonsense which likened the upbringings of Keats with those of the deserving man-player, William Shaksper, of Stratford-on-Avon.

Keats was adduced as another genius who, like the actor, needed no education, and practically had none. His mother was the educated daughter of a rich livery stable keeper in London at a date when that occupation was a most important and profitable one.

Born in 1795, at a house adjoining the stables, his parents in a year or two removed to a house in Craven Street. Keats was educated at a first-class school, carried on in a house of such excellent Georgian classic architecture that, years afterwards, the building was reconstructed at South Kensington Museum.

The school, which had a large garden, was carried on by John Clarke, the father of the literary man, Charles Cowden Clarke.

During the last year and a half of his schooling Keats' time was taken up almost wholly with reading and studies. Books he read comprised "Mavor's Universal History," histories of Scotland and America, "Edgeworth's Tales," Shakespeare's Works, Burnet's "History of His Own Times," and so on. Keats appeared to *learn* by heart Lempriere's "Classical Dictionary," so fond was he of it.

Leaving school close on his 16th year, he was apprenticed to a surgeon, and studied to pass the examinations. He retained his companionship with Cowden Clarke, and together they studied Spenser's poems, particularly the "Faerie Queene." Sir Sidney Colvin vouches his own experience that for a boy there is no poetical revelation like the "Faerie Queene." Keats tried his hand at writing poetry at the age of 18.

Two years later he was a close personal friend of Leigh Hunt and of Haydon, the artist, and met most of the poets of that day. Colvin remarks that Keats was the lineal descendant of the Elizabethans.

He had modest private means, mixed in intellectual society, and possessed an excellent library of classics and

poets. Mr. Robert Lynd recently alleged, in a criticism in the *Nation* of Sir Sidney Colvin's book that :—" Practically all the fine gold of Keats' work was produced in the months in which his passion for Fanny Braune was consuming him as with fire." Keats died of consumption in February, 1821.

During his short life his admiration centred on poets : his passion was to become a great poet at an age when there was even fortune to be made out of writing poetry.

To use his name to bolster up the Stratfordian myth is to desecrate Keats' memory.

PARKER WOODWARD.

London, January, 1920.

DEAR EDITOR,—The *Detroit Free Press*, of March 2nd, 1919, has an instructive article by Fred. Ranney on the connection of Shakespeare with the founding of liberty in America. He reviews a work by Professor Charles M. Gayley, Dean of the University of California, on this subject, and disagrees with the conclusions drawn by him. Ranney pleads with all lovers of our National Poet to investigate this absorbing field of thought, that whereas Shakespeare of Stratford is only *supposed* to have been connected (through friends of his) with Virginia, Francis Bacon without any matter of doubt was legal adviser to the King in the founding of the Colony, and not only a member of its Council, but an intimate friend of all its members, one of whom was his kinsman. Ranney suggests that Gervinus' famous parallel between Bacon and Shakespeare should be extended so as to cover this question. May I refer your readers to *BACONIANA*, Vol. 12, Third Series, pp. 127-8, 177-9, where I prove indisputably Bacon's connection with Virginia. Also to a recent number of *The Landmark*, Organ of the English-Speaking Union (Lennox House, Howard Street, Strand), in which is a paper by me on Ranney's article, with a portrait of Lord Verulam. Both articles supply exact details of his connection with America. In *BACONIANA*, Vol. 14, in my article on *Othello*, I showed how in all likelihood much of Hooker's *Ecclesiastical Polity* was written by Bacon. This is interesting, as Gayley makes a point of Hooker's religious and moral ideas greatly influencing the administration of Virginia. I may add Ranney believes Pembroke and Southampton to have been partners in business with Lord Verulam in the iron and wire works on the borders of Wales.

Faithfully yours,

ALICIA AMY LEITH.



(To the Editor of BACONIANA.)

DEAR EDITOR, — A folio by Peter Heylin, D.D., entitled *Cosmography in Four Books containing the Chorography and History of the Whole World Improved with an Historical Continuation to the Present Times by Edmund Bohun, Esqre*, was printed in MDCCIII. On page 246 in the account of Britain after a list of Divines comes a list of "Men of other Studies," among which is "Sir Francis Bacon, the learned Viscount of S. Albans"; then, "and finally for Poetry," 1 Gower, 2 Lydgate, 3 The famous Geofrey Chaucer, 4 Sir Philip Sydney, 5 The renowned Spencer, 6 Sam. Daniel, 7 Michael Drayton, the Ovid of the English nation, 8 Beaumont, and 9 Fletcher, not inferior unto Terence and Plautus, with 10, my friend, Ben Jonson, equal to any of the Ancients for the exactness of his pen, and the decorum which he kept in the *dramatick* poems, never before observed on the English Theatre."

Where is our National Poet, Shake-speare? The Rev. D. Heylin wrote in 1684. Why have he and Edmund Bohun both deliberately excluded him from the long list of celebrated Englishmen? It may be mentioned that under the Description of Scotland the whole story of Macbeth is given, after a remark on a former page as follows:—"Macbeth of whom there goeth a famous story, which shall be told at large anon."

No reference whatever is made to the Play. This is yet another instance of a mysterious "omission" of Shake-speare as a poet in a fine literary work.

Yours faithfully,

A STAUNCH BACONIAN.

(The Editor of BACONIANA.)

SIR,—There has always been a great discussion over Ben Jonson's lines to Shakespeare in the 1st Folio as follows:—

"The figure that thou here see'st put  
It was for gentle Shakespeare cut.  
Wherein the graver had a strife  
With Nature to outdo the life."

Perhaps it is not generally known that these lines were copied by Jonson from two in "Venus and Adonis," and can, therefore, hardly be considered original on their appearance under Ben Jonson's name in the 1st Folio.

The rhyme of "strife and life" has been used twice in the long poem, and in verse 49 occurs the following:—



" Look, where a painter would surpass the life,  
His art with Nature's workmanship at strife."

These two lines caught the poet's fancy, and were played upon by others than Jonson, for Dryden used them, and Cumberland harps upon the same idea in his play of " The Brothers."

In each case the difficult rhymes are cleverly used.

Yours obediently,

A. CHAMBERS BUNTEN.

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DANTE AND BACON.

*To the Editor.*

May I through your columns invite anyone who kindly will, to send me quotations on the subject of Dante from any of Bacon's works, acknowledged or vizarded, or from Ben Jonson, with exact reference to title, author, edition, or year of publication, volume and page?

E. FRANCIS UDNY.

8, Colville Gardens, London, W.11.